



mailchimp

Mailchimp
Brand Guidelines

Version 1.0
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Introduction

Welcome to the Mailchimp Identity System.

We've always done things a little differently at Mailchimp. Over the past 17 years, we've led the category, democratized marketing, and remained independent. All while bucking conventional wisdom about how a company "should be." Why? Because we believe building a successful brand and business requires staying true to yourself. While others follow the crowd we've championed authenticity, originality and expressiveness. It's what helped us—and our customers—stand out.

Brand-building is less about how you look, and more about what you do: how you create your products, what ingredients you use, how you build relationships with your customers, the way you follow your instincts. Mailchimp helps businesses act on their instincts with greater focus, creativity, and intelligence. We act as a guide for our customers, a beacon for what brand building can be.

This system is meant to canonize our signature balance between the weird and the sophisticated, and the expert and the absurd.

This document will introduce you to the basic elements of our system and explain how we use them to build our brand. Adhering to these guidelines will be essential in maintaining a meaningful voice for Mailchimp.

Design Archetype—
The role that Mailchimp
inhabits, the behavior we
model in the world.

Expert—
Ingenuity, skill, and
resourcefulness.
The business
acumen and intel-
ligence to execute
with precision.

Expert—

Ingenuity, skill, and resourcefulness.
The business acumen and intelligence to execute with precision.

Absurdist—

Always subverting the expected, going against convention.
The radical, strange, and ludicrous.

An *Expert Absurdist* has the vision and audacity to risk the new, to build the extraordinary, to advance the unthinkable.

And the capability, drive, and wherewithal to bring that vision to life.

1—*We are outsiders.* We succeed because we don't follow the rule book. Our strength lies in our willingness to take a different approach.

2—*We are audacious.* We avoid, overturn, and reinterpret the familiar. Our humor is surprising, but never nonsensical or goofy. We are willing to commit to the unconventional. We are unafraid to stand out.

3—*We are self-assured.* Our legacy of humility comes from our unshakable sense of who we are and what we stand for. We have always been quietly confident, opting to wink instead of shout.

4—*We are focused.* We never give our audience what they don't need. Our role as a guide sets us apart from a converging, feature-driven category.

Container

Precise, elegant, and refined elements that project our expertise and our role as a guide for our customers.

Chaos

Expressive, strange, and off-beat elements that project our sense of weird and our respect for our customers' idiosyncrasies.

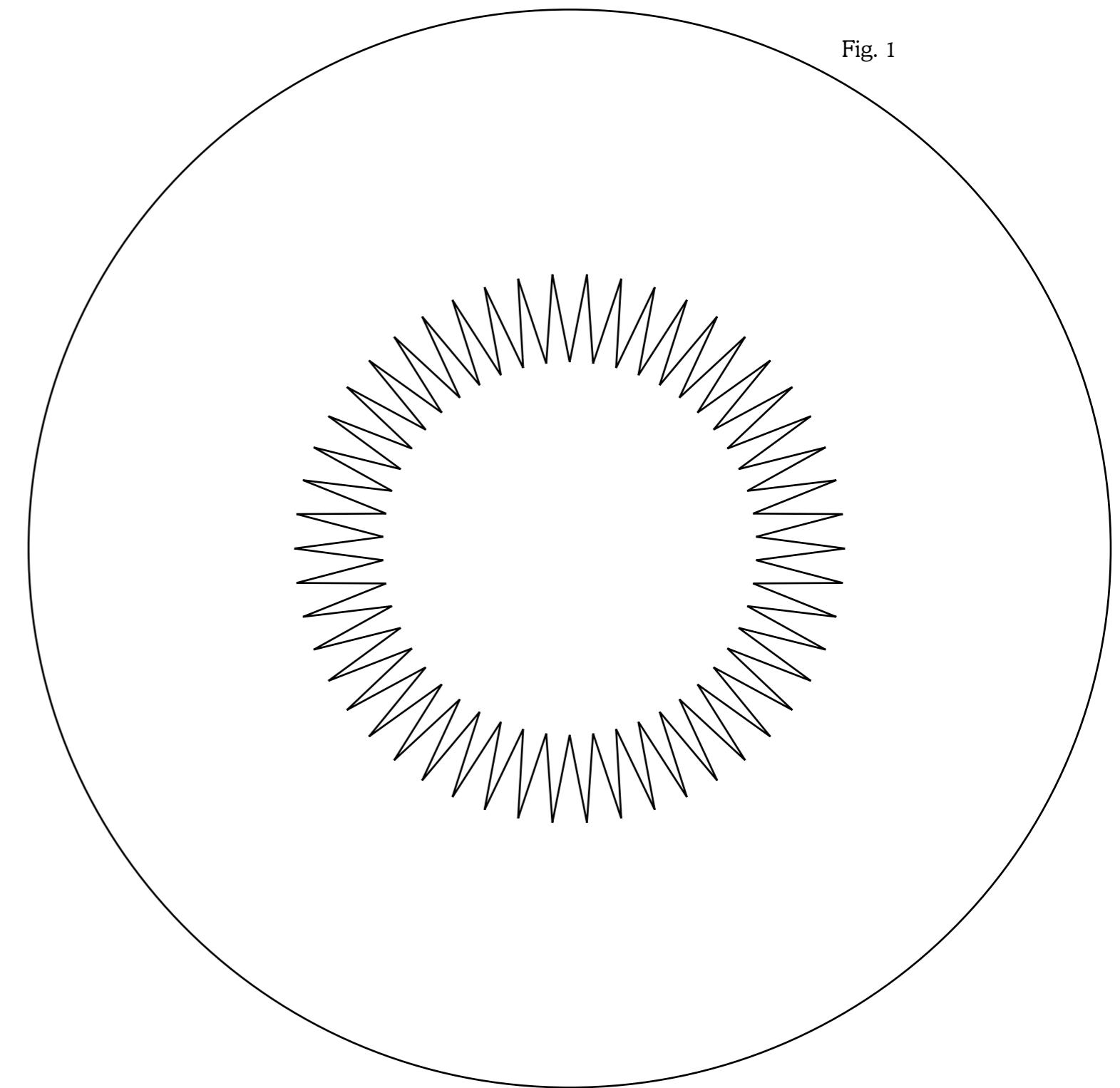


Fig. 1—

Diagram showing the Container and the Chaos method to approaching brand assets.

From MailChimp to Mailchimp.

Our name began as a metaphor: a playful chimp who delivers your mail. Today, our company does more than email. Our name means much more than that to our customers.

Evolving from “MailChimp” to “Mailchimp” is a natural part of our company’s growth, turning Mailchimp into an icon beyond its component parts.

Our name is written as a single word, spelled with a capital “M” and lowercase “c.” Mailchimp.

How we behave

Mailchimp's offering has evolved far beyond email marketing. We now offer a host of sophisticated features and are speaking to newbies, experts, and everyone in between. Our evolved voice and tone employs subtle, sophisticated humor, our signature plain-spoken approach always considers the needs of our audience. The new guidelines for language codify what we've always done well and continue blazing a trail for how a tech company can and should speak.

Voice and tone

At Mailchimp, we've walked in our customers' shoes. We know marketing technology is a minefield of confusing terminology, dos and don'ts, feature comparisons, and schmaltzy language. That's why we speak like the experienced and compassionate business partner we wish we'd had way back when.

We treat every hopeful brand seriously. We never talk down to them, but rather always draw the focus back to their grand plans. We provide the tools and advice to help their business become merely a clearer, more personalized vision of themselves. Using offbeat humor and a conversational voice, we play with language to bring joy to their work.

But whether people know what they need from us, or don't know the first thing about marketing, every word we say informs and encourages. We impart our expertise with clarity, empathy, and wit.

1— We are plainspoken.

We understand the world our customers are living in: one muddled by hyperbolic language, upsells, and over-promises. We strip all of that away and value clarity above all. Because businesses come to Mailchimp to get to work, we intentionally avoid distractions like fluffy metaphors and cheap plays to emotion. We are down-to-earth, honest, and direct. We set clear expectations about outcomes, always bringing everything back to how we help you achieve your goal: growing your brand.

We don't say—

Small business is the hardest business there is. Save precious time and money with marketing automations.

We don't say—

A good marketing platform is like a spaceship for your business, if you replace aliens with new customers.

We say—

Build the brand you want, but only pay for the tools you need.

We say—

Better stuff to sell your stuff.

2— We are genuine.

We “get” small businesses because we were one not too long ago. That means we relate to customers’ challenges and passions and speak to them in a familiar way. We are warm, accessible and inviting. That said, we’re not here to be their BFFs; we avoid the temptation to be cutesy or chatty. Instead, we authentically celebrate their unorthodox and singular ideas. We spotlight their stories, showcase our own idiosyncrasies, and speak in a casual, supportive manner.

We don’t say—
Your marketing sherpa. Start growing with us.

We don’t say—
World leader in marketing automation. Our sophisticated, powerful tools enable data-driven marketing and drive real, trackable revenue.

We say—
Build a brand as one-of-a-kind as you are.

We say—
What your brand can be when it’s not like anyone else’s.

3— We are translators.

Only experts can make what's difficult look easy. Flavor-of-the-month tactics are overwhelming enough, and it's our job to demystify B2B-speak and actually educate. We make the complex simple. We know how to translate for our customer, putting the focus on how our products benefit them.

We don't say—

Recover abandoned carts through targeted emails, resulting in a 37x increase in orders over bulk emails.

We say—

Get people back to their carts—through their inbox. These kinds of emails result in sales. In fact, 37 times more sales than regular marketing emails.

We don't say—

The Ultimate Guide to Retargeting Ads.

We say—

Retargeting: Bring people back to your site, from other sites.

4— We are wry.

Our sense of humor is straight-faced, subtle, and a touch eccentric. If we come across slightly odd, it's just because this is an odd business to be in. We are never condescending or exclusive, we always bring our customers in on the joke. We subvert the expected silly (and patronizing) tech banter, on-trend jokes, and avoid lazy emoji usage. We use obvious observations as tools to draw attention to what's left unsaid and share knowing truths.

We don't say—
Send emails that don't suck!

We don't say—
Send powerful emails with Mailchimp!

We say—
Send emails that people want to open.

We say—
This is Sally. She was ready to see what her brand could be when it wasn't trying to be like everyone else's. She sold more stuff.

Our tone is designed to be flexible, because we talk to more than one type of audience. Particularly as we shift beyond email and attract new customers, we want to demonstrate our expertise in the right way, to the right people. The best guidance on determining tone is to put yourself in your reader's shoes, be aware of context, and trust your gut.

Two broad questions you can ask yourself are:

- 1— *Who are you talking to?*
- 2— *What does this writing do?*

1—

Who are you talking to?

Beginners

New to marketing, brand-building, small businesses, or Mailchimp. Both prospective and beginner users.

Experts

Advanced brand-builders or familiar with Mailchimp already. Long-time users or potential users switching from another platform.

Beginners

Blog Post

Retargeting. Bring people back to your site, from other sites.

Website: Pricing Page

Your new business. Grow your way, for free. For those with 2000 or fewer subscribers (for now). Start with Mailchimp, and see what your brand can be, when it's not like everyone else's.

Success Message

Very nice. Your first campaign is on its way to inboxes everywhere. Keep track of what happens next on the dashboard here.

Experts

Blog Post

Use retargeting to bring back those first-time visitors. You know, the 97% who browse and browse but leave without buying.

Website: Pricing Page

Your growing brand. More features to be more you. Get unlimited sending, predicted demographics, email delivery by time zone, and advanced testing tools. Keep doing you. We'll make sure the world knows about it.

Success Message

Your campaign is reaching your people. Track open rates, custom recommendations, and engagement stats here.

2—

What does this writing do?

Engage, entertain, entice.

This is likely marketing campaigns, headlines, brand, and social media.

Inform, assure, educate.

This is likely in-product, sales pages, content platform, and Knowledge Base.

Engage, entertain, entice.

Facebook Ad

Say hi. In an ad. Like this one.

Instagram Post

Use our mobile app to create campaigns on this phone. That you're holding. Right now.

Campaign Copy

You do you, and we'll make sure the world knows about it.

Website Landing Page

Break the mold with Mailchimp. We help people build brands that help them find their people and sell more stuff.

Website Features Page

Mailchimp helps you wrangle problems like people who put items in their cart but never checkout. We solve that with emails that result in 37 times more sales.

Inform, assure, educate.

Pop Up Notification

Your Session Expired. Enter your password to get back to it.
<<Go do your thing.>>

Website: Pricing Page

More features to be more you. Get unlimited sending, predicted demographics, email delivery by time zone, and advanced testing tools. Pay as you grow.

Knowledge Base

If your emails aren't reaching your people, it's usually because of spam filters. Ask a recipient to take a look in their Junk folder first.

Failure Message

We're experiencing a problem at one of our data centers. This means your campaign can't be sent out right now. We're so sorry to interrupt your work. We will let you know as soon as it's fixed.

Sample Blog Post

Headline

Talk to your customers like they're lots of different people.

Note: Use wry humor to stand out in a headline, while also being directive and straightforward.

Sub Header

Use Mailchimp segmentation tools to personalize your marketing, so more people will open your emails.

Note: Once you've caught the attention of your reader, be straightforward and use known terminology (like "segmentation"). Always translate product features into how they will benefit the user ("so more people will open your emails")

Body Copy

More relevant messaging means more effective marketing—and selling more stuff. Segmenting your customer data allows you to send the right people the right message at the right time. In fact, our research has shown that campaigns sent with e-commerce segments result in almost 3 times more sales per subscriber than campaigns sent without any segments at all.

Note: Be matter-of-fact in body copy. Use humor more sparingly here: readers want to learn fast and get back to work. Always translate technical details and data into plain language.

Sample Pricing Page

Headline

For your growing brand.

Note: Straightforward naming for this pricing tier takes the point-of-view of the customer (“For your growing brand” vs. “Email Pro Plan”).

Sub Header

More features to be more you.

Note: Here, the subhead succinctly spotlights how Mailchimp enables customers to be uniquely themselves.

Body Copy

Get unlimited sending, predicted demographics, email delivery by time zone, and advanced testing tools. Keep doing you. We’ll make sure the world knows about it.

Note: Be straightforward about the additional features this plan offers. As this is a page that new and prospective users of Mailchimp will likely look at, take the opportunity to showcase Mailchimp’s personality: “Keep doing you.”

Sample In-Product Form

Headline

Create an ad.

Note: This is an in-product moment, so the headline should be to-the-point.

Body Copy

Using Google's expansive network, show your potential customers your ads wherever they go online. Create a campaign to bring them back to your site, from other sites.

Note: This form comes right in the middle of the user's workflow. Clearly explain the purpose of this type of campaign, in plain language. Make sure to spell out the benefit to the user: "bring them back to your site, from other sites."

Form Field

Name your campaign.

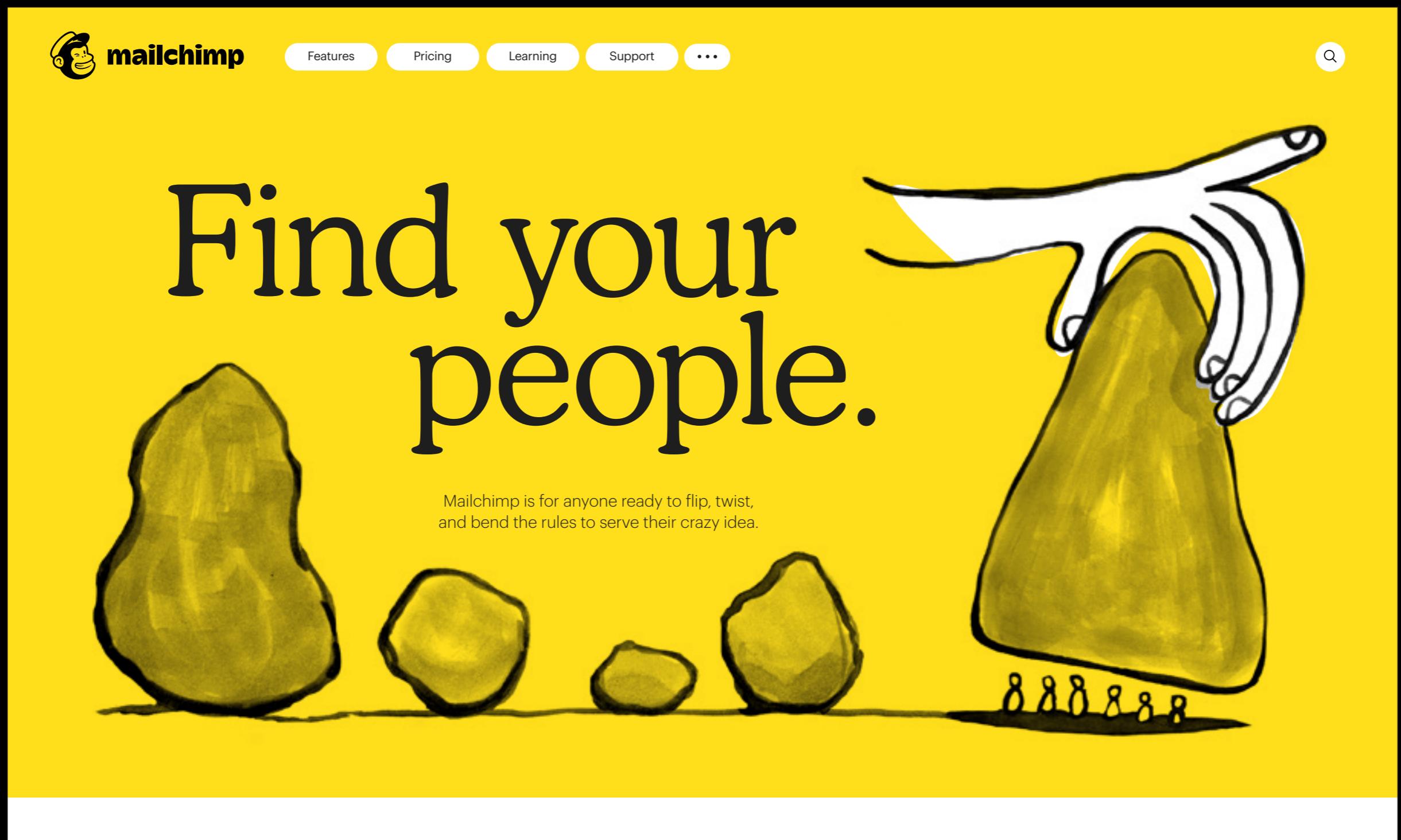
Note: Be directive about what the user should do at this moment.

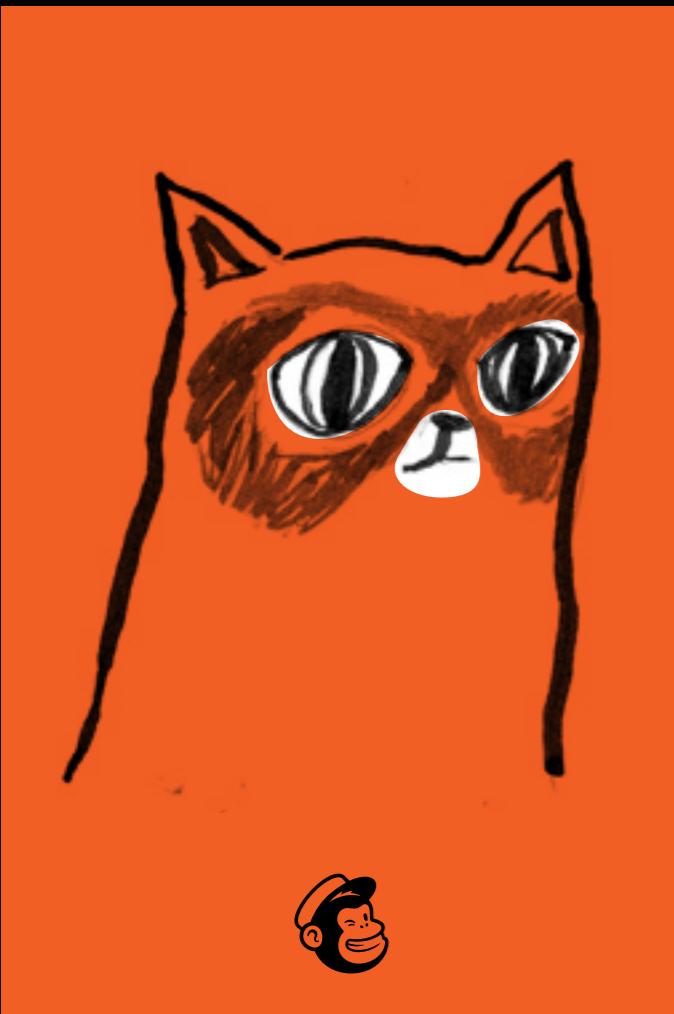
Brand system

The Mailchimp brand is not just a logo. It is a design system composed of a number of elements working together to create a distinctive look and feel. The Mailchimp brand is a flexible system, able to be pared back at times and wildly expressive at others.

Comprised of Core Elements (*Logo, Typography, and Color*) and Dynamic Elements (*Illustration, Photography, and Motion*), the system comes together through the principles of Editorial Design.

This section will walk through the nuances of applying these elements. In order to maintain visual consistency, it is important that we adhere to the content and rules of this guide to the best of our ability, and resist the temptation to change the system.





You are what makes
your brand different.
Mailchimp is for anyone
ready to flip, twist,
and bend the rules to
serve their crazy idea.

mailchimp



Build
your
brand.

mailchimp

The Chimp Post

Build your brand. Find your people.



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Text
Lorem ipsum dolor sit amet,
sed diam nonumy nisl
tuer adipiscing elit, sed diam.

Welcome to Brand

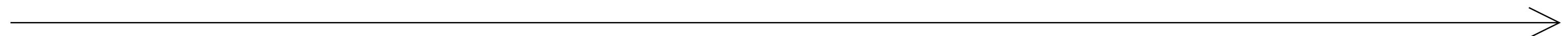
18

Mailchimp Magazine

The parts of our brand system can be thought of within the framework of Core to Dynamic elements. This framework ensures we are building brand recognition at key moments, while also providing the flexibility to explore more dynamic expressions of our brand at appropriate times.

Core

Dynamic



Familiar

Typically iconic, recognizable, and evergreen expressions of the brand. Build recognition and equity. Telegraphic and instantly Mailchimp.

Surprising

Elements that change depending on context, message, or audience. Add vitality, flexibility, and musicality to our brand. Create situational relevance.

Core

Dynamic

Logo
Typography
Color

Illustration
Photography
Motion

Core elements

Our logo, typeface, and hero color are the essence of the Mailchimp brand. The foundation of the visual identity system, they are designed to build recognition and equity. They are often used for threshold moments or as a visual anchor in more complex communications. At a glance, they telegraph that something is a Mailchimp communication or product.

Logo

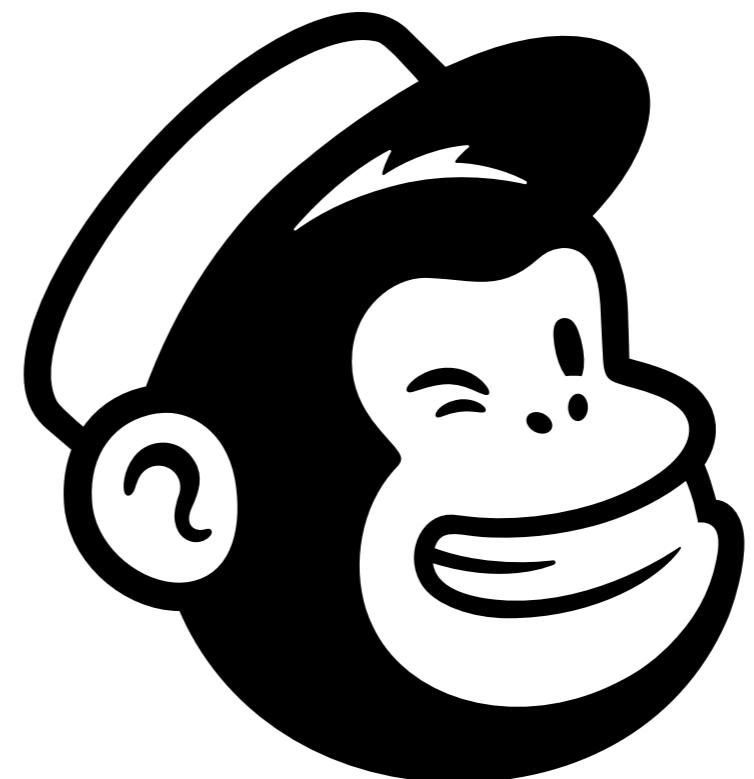
Introduction to the Logo

Our logo is comprised of Freddie and the Mailchimp wordmark. Freddie has always been the heart of our brand. As we grow and evolve as a company, we want Freddie to grow along with us. A newly simplified Freddie has been precisely calibrated to scale well at any size and pair elegantly with our wordmark.

The new blocky wordmark is weighty, bold, and iconic, while still manifesting Freddie's quirky spirit in its off-kilter, distinguishing characters.

For the first time, Freddie and the wordmark now always live together, ensuring that new, old, and potential users can easily recognize a Mailchimp communication in the wild.

Logo



mailchimp

Icon

Logo

Wordmark

Logo Lockups



Vertical Logo

Logo



Horizontal Logo

Vertical Logo

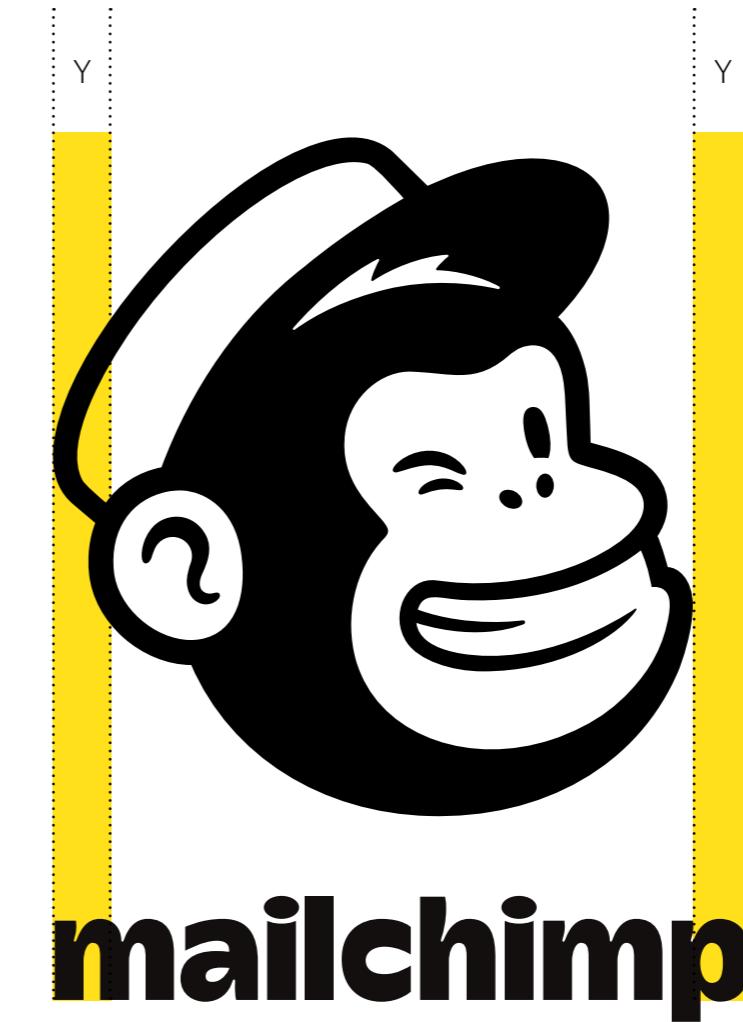
The Vertical Logo is primarily used for out-of-home and digital marketing. It has been carefully constructed to account for the off-center negative space created by Freddie. Please refer to the Brand Asset Toolkit, and use the vertical logo without adjusting the relationship between Freddie and the wordmark.



Vertical Alignment—

The space between the top of the Wordmark and the bottom of Freddie is the same as the x-height (the height of the lowercase letters without ascenders or descenders) of the Wordmark.

Logo



Horizontal Alignment—

The Wordmark has been visually centered horizontally in relationship to Freddie. Because the left side of Freddie is visually more dense than the right, the Wordmark overhangs the distance of Y (the distance from the stroke of the inner ear to the outer hat).

Horizontal Logo

The Horizontal Logo is also used for out of home and digital marketing, as well as in the navigation of digital experiences. It has been carefully constructed to allow for Freddie to have an impact at smaller scales. Please refer to the Brand Asset Toolkit, and use the horizontal logo without adjusting the relationship between Freddie and the wordmark.



Logo



Vertical Alignment—

The space between the top of the Wordmark and the top of Freddie is the same as the x-height (the height of the lowercase letters without ascenders or descenders) of the Wordmark. The space between the baseline of the Wordmark and the bottom of Freddie is also the same as the x-height.

Horizontal Alignment—

The distance between the wordmark and Freddie is half of the height of the x-height.

Minimum Size

Establishing a minimum size ensures that the impact and legibility of the Logo is not compromised in application. Due to the higher resolution available in print versus that of screen based media (300dpi vs 72dpi respectively), we are able to reproduce the Logo at a fractionally smaller size in print without any graphic deterioration.

Please note, a set of special Logos has been developed for use at small scales. Please refer to the Brand Asset Toolkit, and use the small scale Logos without adjusting the relationship between Freddie and the wordmark.

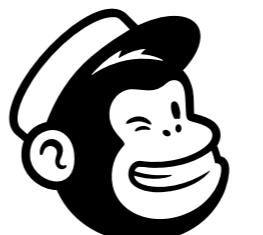
Digital—

To ensure legibility and impact, the Mailchimp Vertical Logo should never be reproduced smaller than 70px in any digital communication. The Mailchimp Horizontal Logo should never be reproduced smaller than 100px in any digital communication.

Print—

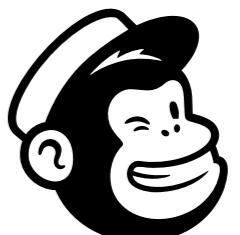
To ensure legibility and impact, the Mailchimp Vertical Logo should never be reproduced smaller than 20mm in any print communication. The Mailchimp Horizontal Logo should never be reproduced smaller than 25mm in any print communication.

Logo



mailchimp

.....
Print
20mm / 0.8 in



mailchimp

.....
Digital
70px



mailchimp

.....
Print
25mm / 1 in



mailchimp

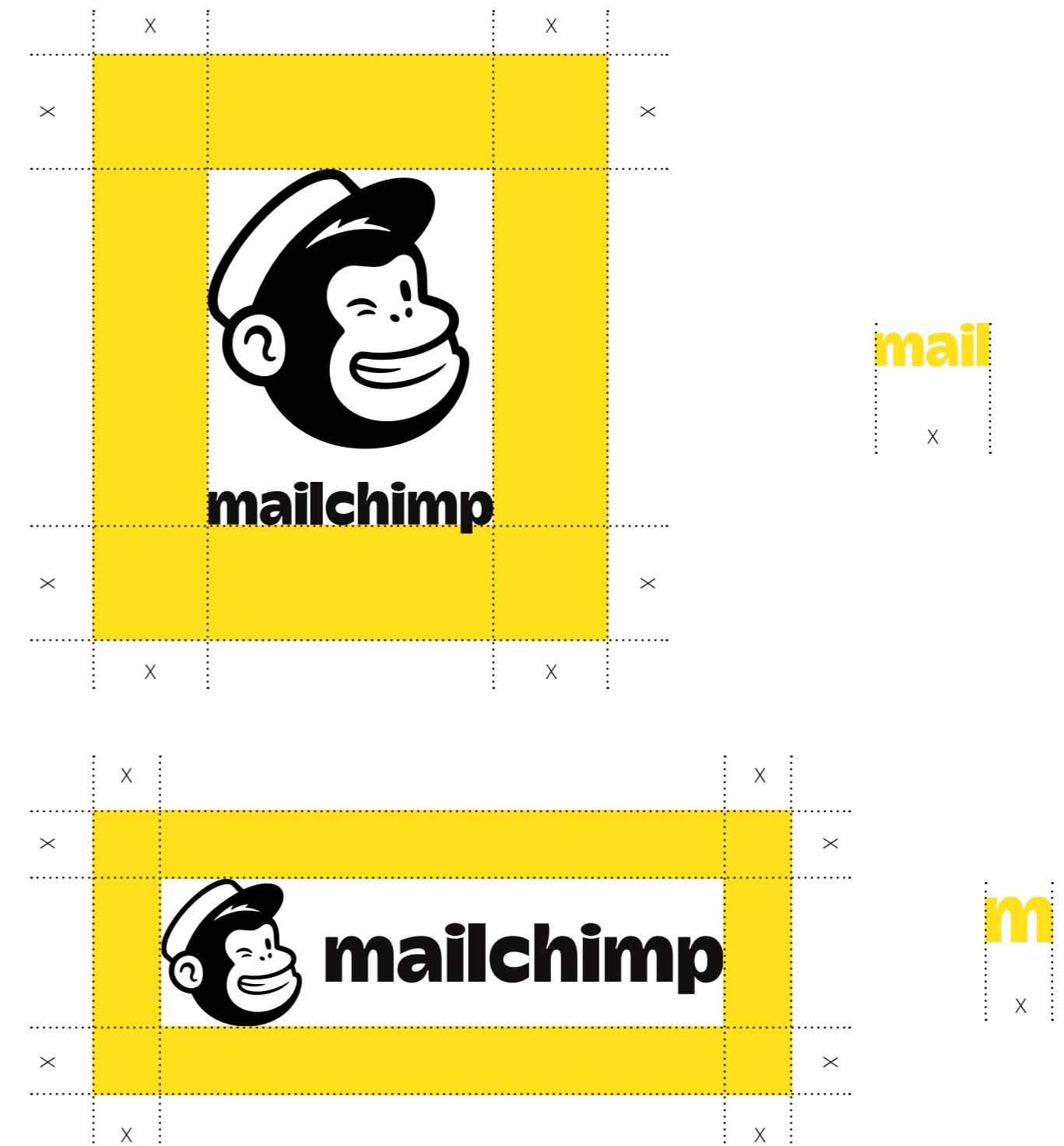
.....
Digital
100px

Logo Clearspace

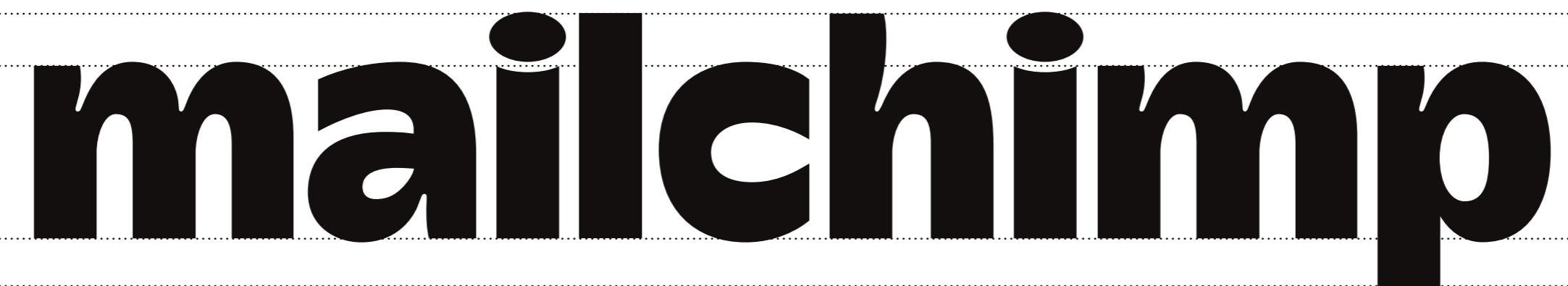
The clearspace zone ensures the legibility and impact of the Logo by isolating it from competing visual elements such as text and supporting graphics. This zone should be considered as the absolute minimum safe distance, in most cases the Logo should be given even more room to breathe.

For the Vertical Logo, the exclusion zone is equal to the width of "mail." For the Horizontal Logo, the exclusion zone is equal to the width of the letter "m."

Logo

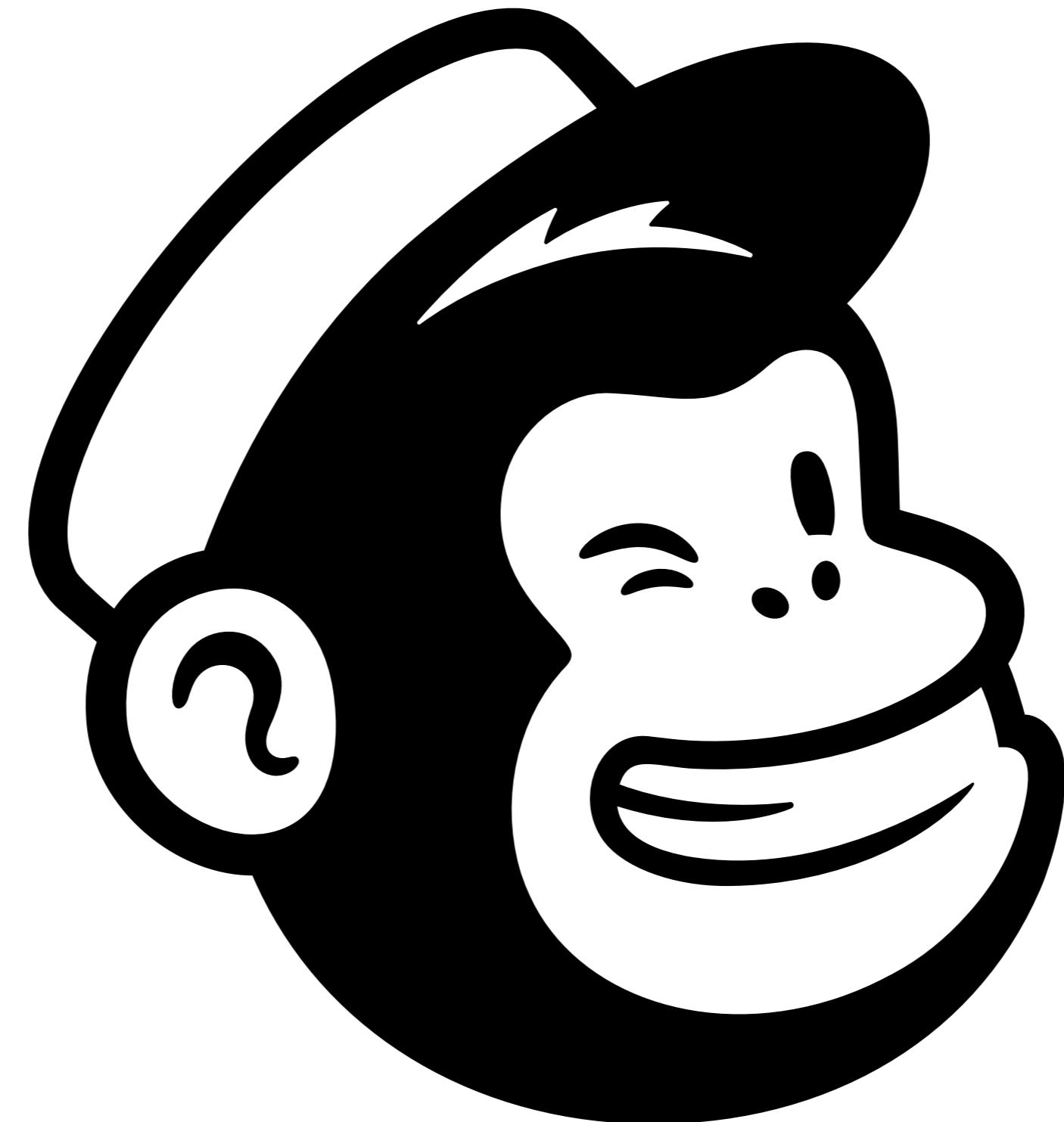


The wordmark has been designed to visually rhyme with Freddie's formal qualities. It also has been constructed to work well alongside our brand typeface, Cooper Light, capturing the joyful and exuberant spirit of Mailchimp.



mailchimp

Freddie retains the quirk and humor of the existing Mailchimp icon, while simplifying the facial details so that he scales down gracefully and always looks his best.



Reverse Logo

When using the logo on black, please use the reverse version of Freddie with opposite contrast. The lockup proportions should remain the same as the normal horizontal and vertical lockups. The reverse logo should not be used in any color other than white on black.



Reverse Vertical Logo

Logo



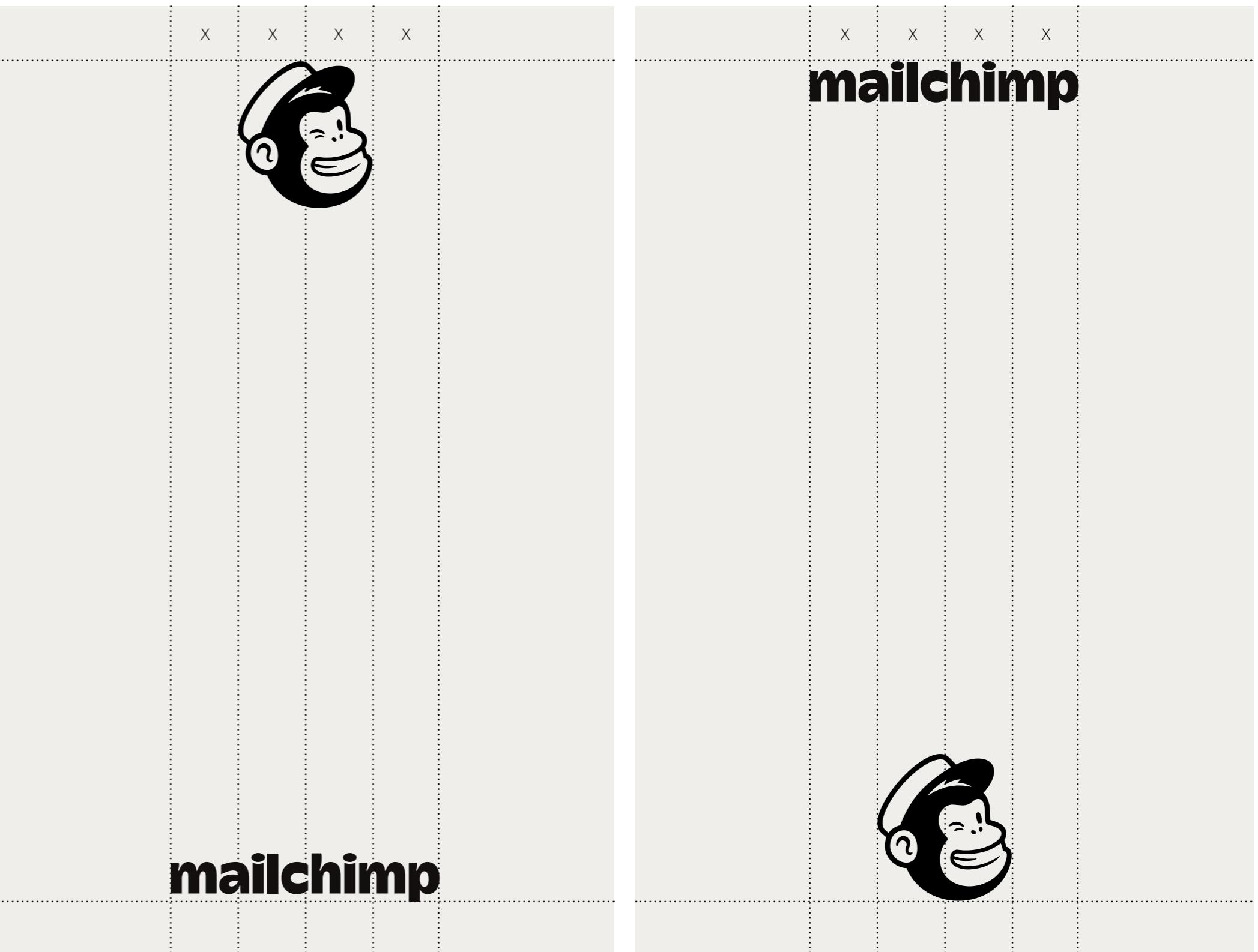
Reverse Horizontal Logo

Separating the Logo

In some expressive compositions, such as wildpostings and posters, Freddie and the wordmark can be separated. The mockups on the right show the relationship between Freddie and the wordmark in these compositions.

They should always be lined up along the center point of the composition. Freddie should always be 2x wide, and the wordmark should always be 4x wide. The wordmark or Freddie can be placed on top, depending on the needs of the layout.

Logo



Freddie as an Icon

Logo

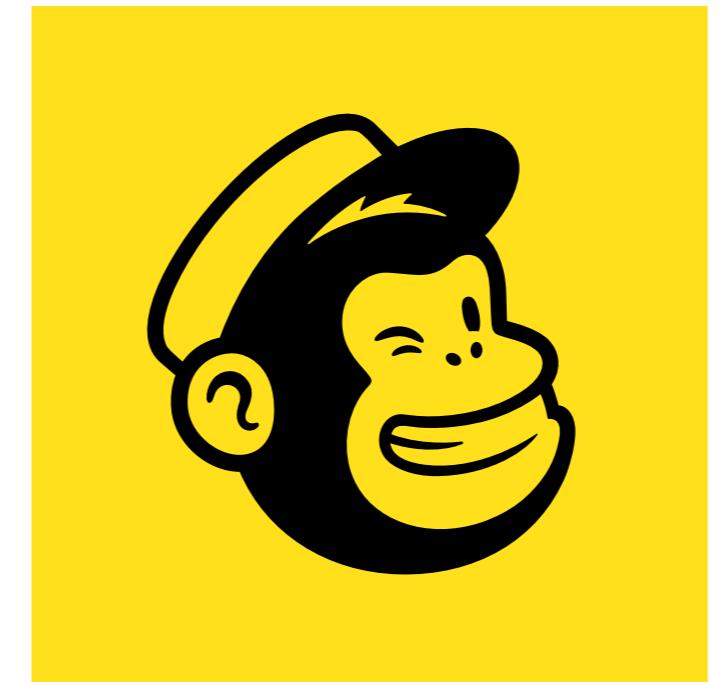
Freddie can only be used alone in situations like app icons or the favicon. In these situations, Freddie should always maintain the same scale across all applications. The instances to the right show Freddie in an Apple app icon, an Android app icon, and in a favicon.



Apple



Android



Windows & web browsers

Logo Color Use

The logo should be used in black in almost all cases. The primary use for the logo should be on white, yellow, or black (with the reverse logo). For more expressive marketing situations, the background color can be changed to any light-to-mid color in the palette. Freddie should always be used in black. In rare cases, such as seasonal campaigns, the logo can take on a mid-to-dark color from the palette, with a lighter color background.

Please review the color section of the guidelines for more information on the Mailchimp color palette and how to use it.

Logo

Primary Color Application



Secondary Color Application



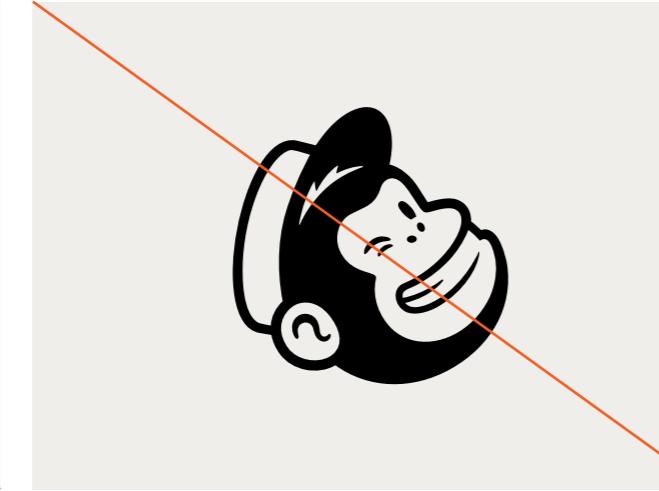
Special Case Color Application



Misuse



Don't re-scale Freddie in relation to the wordmark.
The logo should always remain the same.



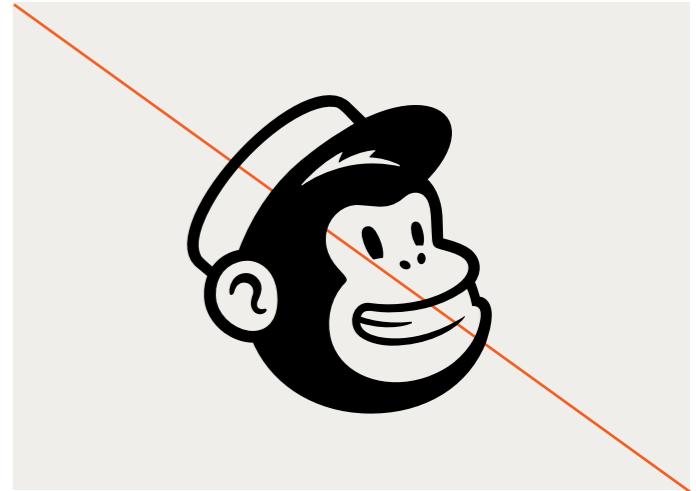
Don't twist or turn Freddie.



Don't change the scale of the wordmark in relation
to Freddie. The logo should always remain the same.



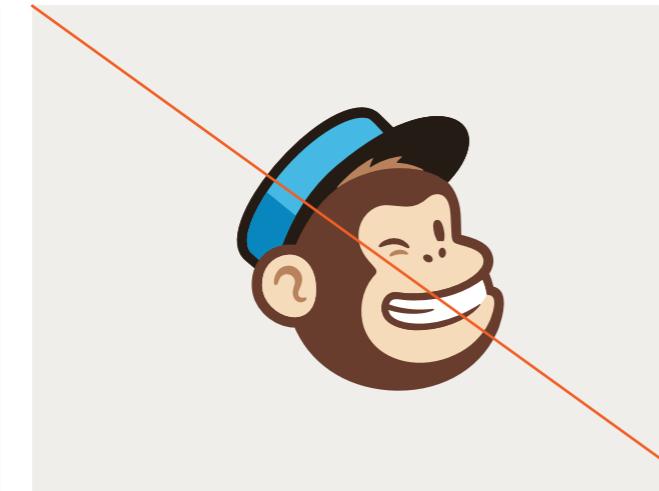
Don't outline Freddie.



Don't alter Freddie, including his facial expression.



Don't alter, stretch, skew, or change the wordmark in
anyway.



Don't color Freddie to make him more realistic.



Don't make Freddie and the wordmark different
colors.



Don't make the logo a light color on a dark
background.



Don't make the logo white on black. Use the reverse
logo in this situation.

Logo

Color

Cavendish Yellow is the Mailchimp hero brand color. It is the voice of Mailchimp and is always used in moments when our brand must be clear, iconic, and recognizable. We anchor on a single color, used with purpose, to drive consistency and build equity across all properties, while our secondary system grants us flexibility and dynamism.

Cavendish

RGB 255 224 27
CMYK 2 8 96 0
HEX #FFE01B
PMS 108 C / 108 U

Color Palette

Color

Cavendish	Squash	Apple	Radish	Pumpkin
RGB 255 224 27 CMYK 2 8 96 0 HEX #FFE01B PMS 108 C / 108 U	RGB 251 238 202 CMYK 1 4 23 0 HEX #FBEECA PMS 7499 C 60% / 7499 U	RGB 0 193 78 CMYK 75 0 95 0 HEX #00C14E PMS 354 C / 354 U	RGB 249 224 250 CMYK 2 13 0 0 HEX #F9EOFA PMS 670 C / 670 U	RGB 242 95 37 CMYK 0 78 97 0 HEX #F25F25 PMS 171 C / 172 U
Plum	Portobello	Kale	Coconut	Cornflower
RGB 105 35 64 CMYK 45 92 51 39 HEX #692340 PMS 229 C / 229 U	RGB 183 169 161 CMYK 29 31 33 0 HEX #B7A9A1 PMS 407 C / 407 U	RGB 6 87 95 CMYK 92 50 52 28 HEX #06565E PMS 7721 C / 5473 U	RGB 255 255 255 CMYK 0 0 0 0 HEX #FFFFFF PMS Paper	RGB 197 219 242 CMYK 21 7 0 0 HEX #C5DBF2 PMS 277 C / 277 U
Cucumber	Dragonfruit	Parsnip	Apricot	Peppercorn
RGB 216 234 204 CMYK 16 0 24 0 HEX #D8EACC PMS 7485 C 80% / 7585 U	RGB 255 62 191 CMYK 5 85 0 0 HEX #FF3EBF PMS 232 C / Rhod. Red U	RGB 239 238 234 CMYK 5 4 6 0 HEX #EFEEEE PMS Warm Gray 1 C 40% / Warm Gray 1 U	RGB 231 183 95 CMYK 9 28 74 0 HEX #E7B75F PMS 7509 C / 7509 U	RGB 20 15 15 CMYK 71 68 66 83 HEX #241C15 PMS Black 3 C / Black 3 U

Color Palette Usage

In brand communications, we use a varied and nuanced communications palette, with just enough options to keep things feeling fresh, yet coherent.

How you use these colors is very important—they are specifically formulated to work well with each other while creating interesting and often unusual combinations. With that in mind, it is important that we never use a color in a brand communication that is not in the color palette. A custom set of tints and fallbacks have been carefully created for use in digital experiences, where more color diversity is necessary for functional moments.

To make things easier, the colors have been given a set of nicknames. This will come in handy when specifying colors to someone by email, over the telephone, or in a foreign country (provided they have a copy of these guidelines handy).

Color

Because of the different gamuts available across different color reproduction technologies, some colors in the palette will change slightly from RGB to PMS and CMYK. This is because, due to technical reasons, that particular color is not achievable in those color gamuts.

To compensate for this, colors have been selected that spiritually match the RGB values, but are achievable with PMS and CMYK technologies.

To ensure color in communications looks its very best, make sure the correct colors for your medium (RGB for screen vs PMS or CMYK for print) is used. Please only use the values specified here. If possible, we recommend using PMS over CMYK when printing.

Terms used in reference to Color—

Hue: Any color or group of colors with similar characteristics, e.g. Cavendish and Squash.

Value: The relative lightness or darkness of a color.

Color: A hue and its value.

Palette: A group of colors used together.

Marketing Usage

In marketing, Cavendish Yellow should be the primary color used. Accent colors should be used to add visual interest. That said, they should never overwhelm the composition through the use of too many at once. Seasonal campaigns may use lead colors other than yellow.

Color

Brand Color



Accent Colors



Product Usage

In product and digital experience spaces, Cavendish Yellow acts as an anchor for brand moments such as navigation bars and educational content. It should be the primary color used.

This framework further divides the color palette for more specific uses in product and on Mailchimp.com. Functional colors are Peppercorn, Portobello, Parsnip, and Coconut. The primary call to action color is Kale.

The background colors should be used throughout the product to break up the use of Coconut and Cavendish. However, Coconut should be the primary background color because white space allows the typography and illustration systems to sing.

Accent colors can be used sparingly on places such as landing pages, blog post/feature page moments, and seasonal campaigns.

Color

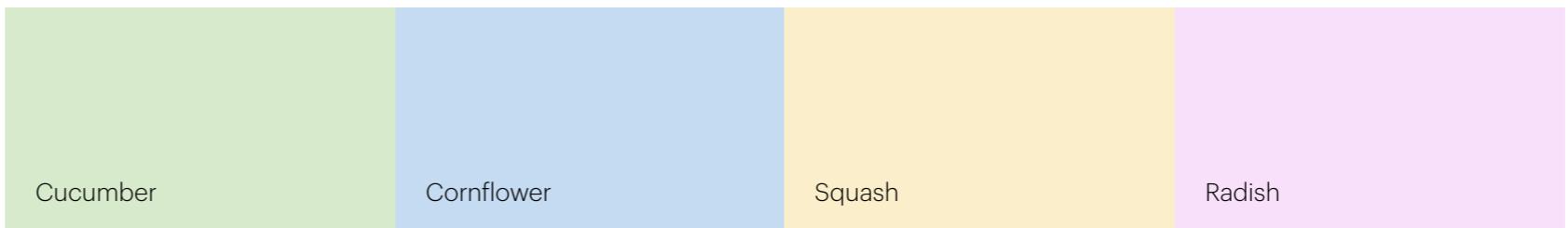
Brand Color



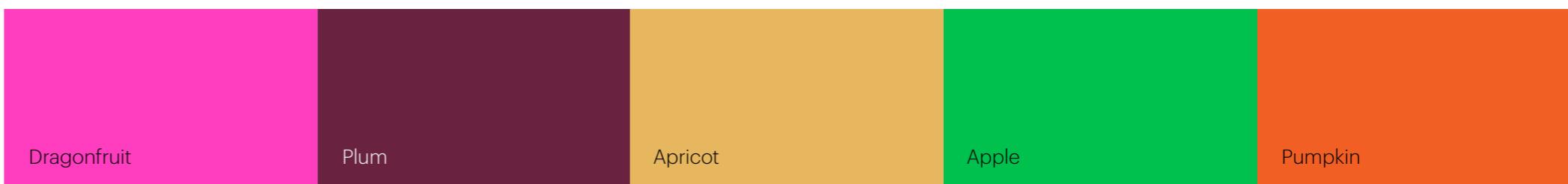
Functional Colors



Background Colors



Accent Colors



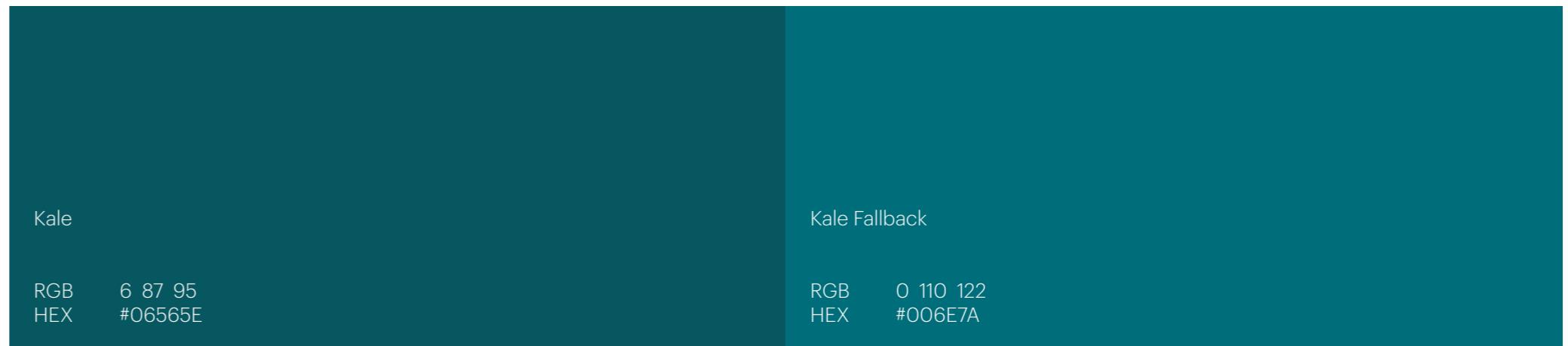
Product Fallbacks

These colors have been carefully selected as fallbacks in order to pass legibility standards. Kale is the primary functional color for call to action buttons and other product moments. The Kale fallback is to be used as a text hyperlink on a white background.

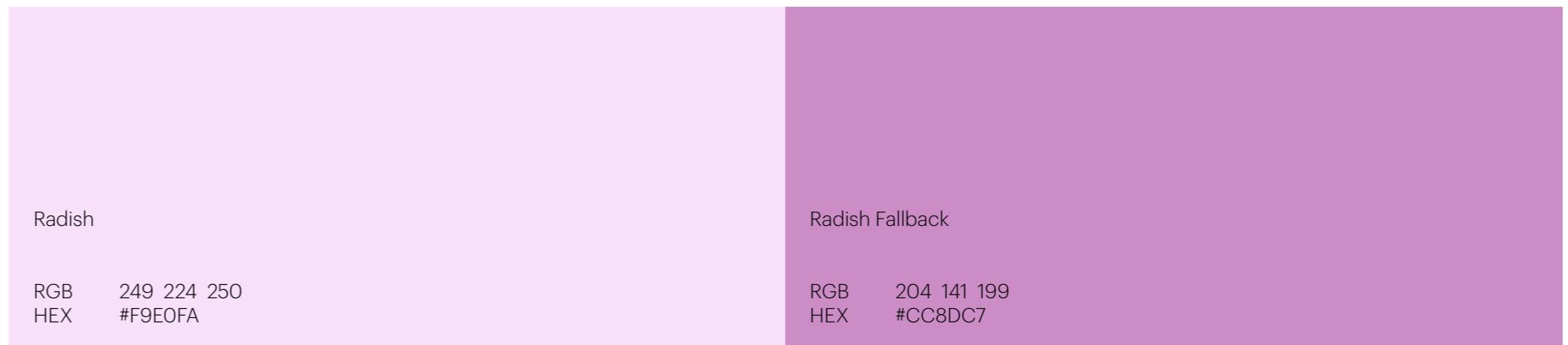
Radish is a supporting functional color, and can be used to replace Kale when more color diversity is required. The Radish fallback is to be used as a text hyperlink on white background.

Color

Product Functional Secondary Color



Product Functional Secondary Color

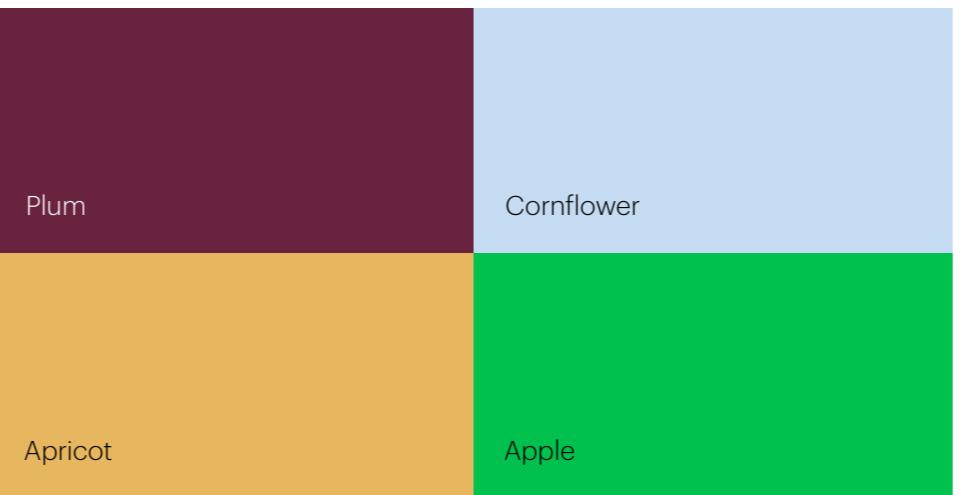


Color Pairings

Four color pairings have been carefully selected as a starting point to create color groupings. The colors have been chosen based on the value difference between the colors. This allows for easy legibility and the ability to quickly grasp the differences in contrast.

Color

Pairing 1



Pairing 2



Pairing 3



Pairing 4



Color Gradations

For the purposes of infographics and other product moments that need to communicate differences in values, please use the color steps to the right.

Kale should be reserved for call to actions, and should not be used for information graphics.

Color



Shades of Gray

The following are a collection of grays that should be used in digital experiences. Gray 1, 2, 5, and 10 are colors from the color palette, while the rest are additions to create an even gradation of colors.

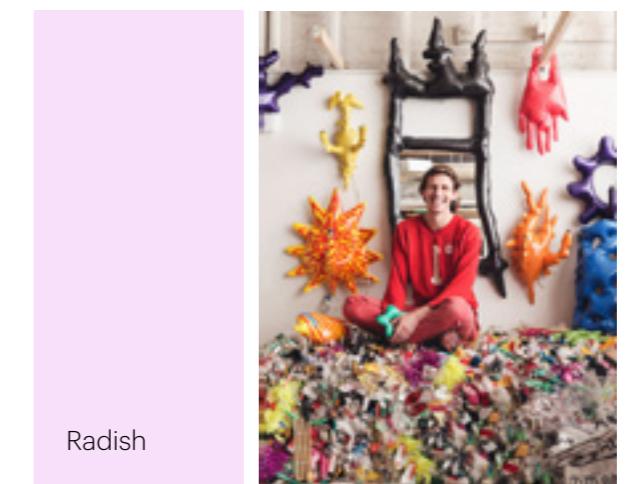
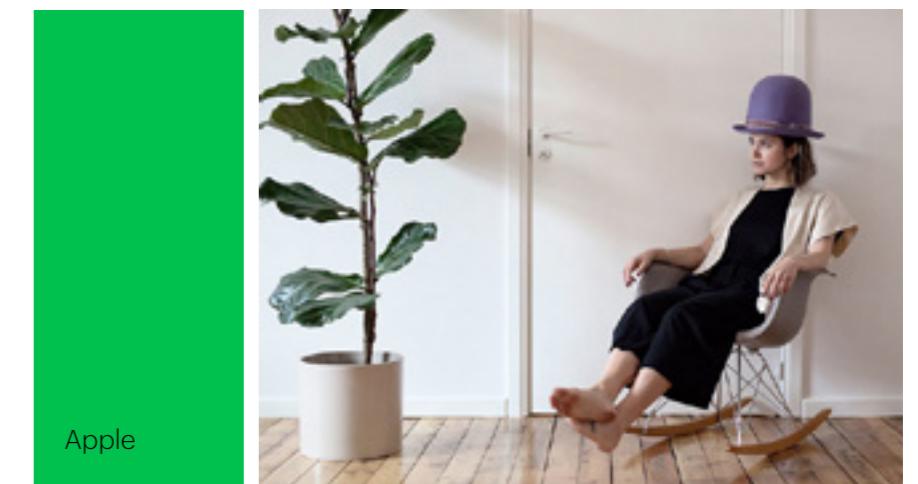
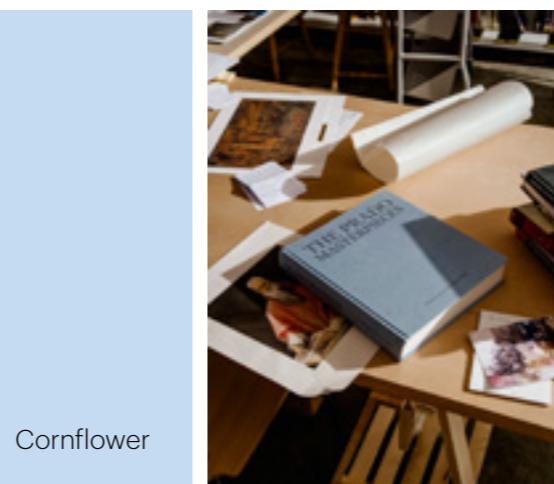
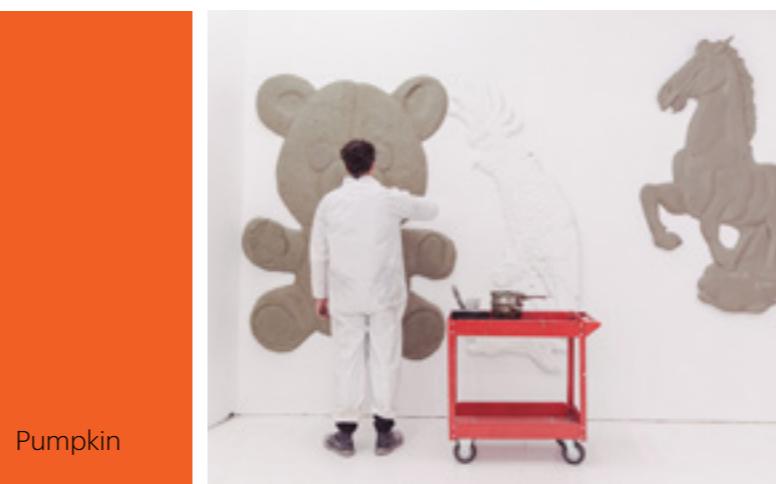
Please note that all these grays live on the warm end of the spectrum, and are created to pair well with Cavendish Yellow.

Color



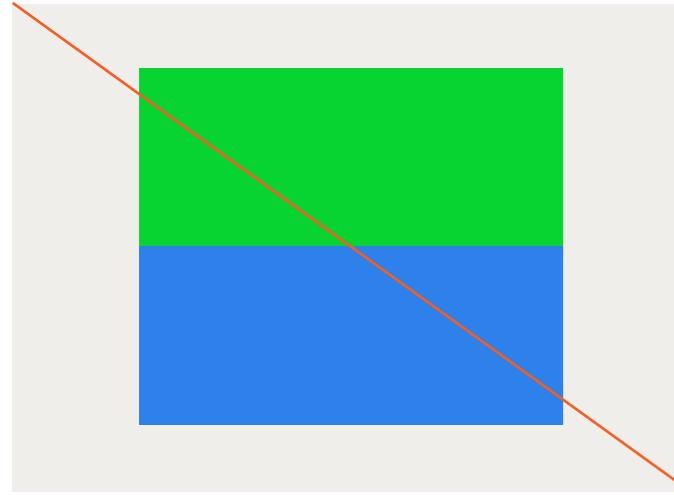
When pairing photography with a background color, borrow a prominent color from inside the photograph, and match it to the closest version in the color palette.

In situations like the bottom right example, where there are a lot of different colors, pick one that complements the overall photo.

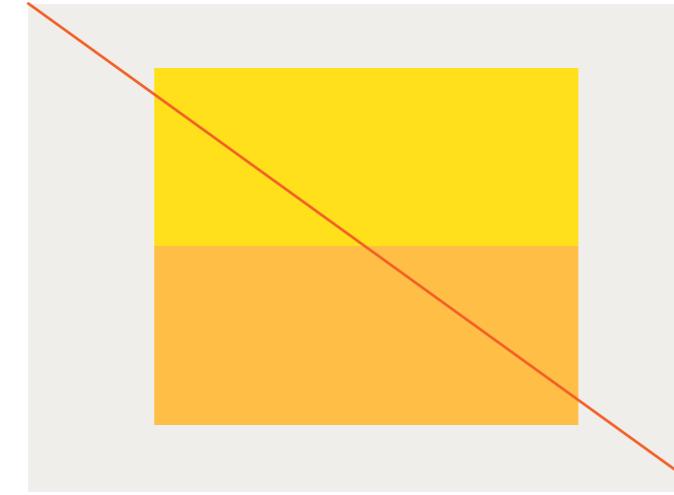


Misuse

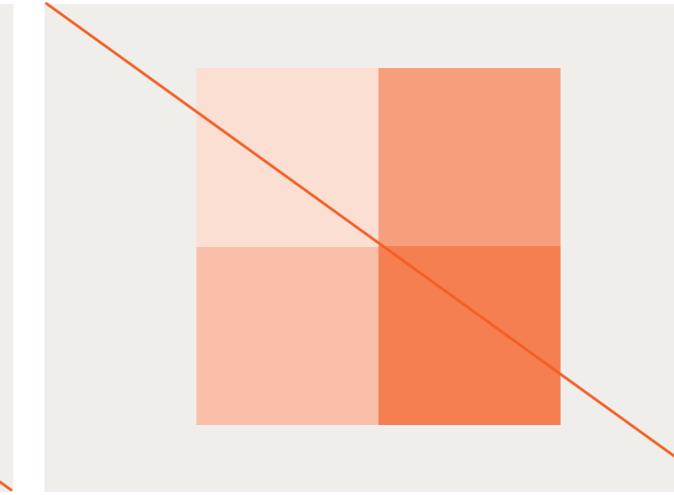
Color



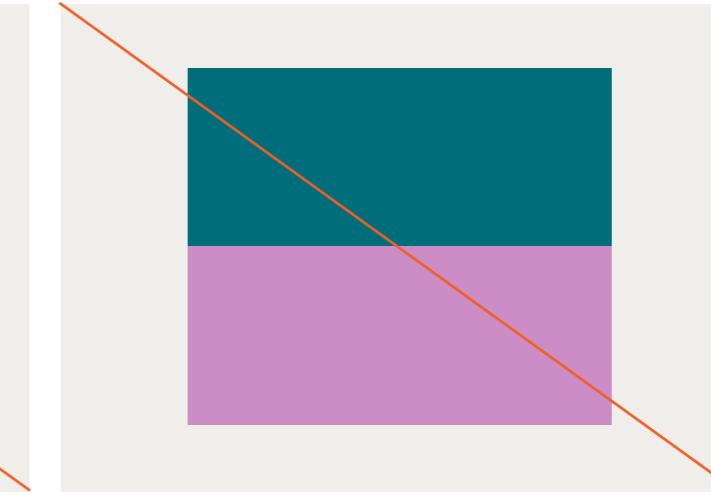
Don't use colors outside of the color palette.



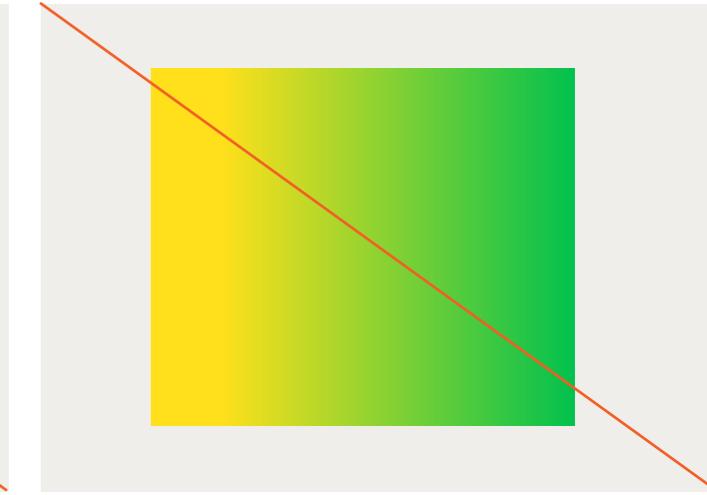
Don't change or adjust the brand yellow.



Don't use the shades of colors in brand marketing or communications. These should only be used for infographics.



Don't use the fallback colors in brand marketing or communications. These should only be used for call to actions in product.



Don't use gradients.

Typography

Cooper Light is the primary brand typeface for Mailchimp. An elegant serif infused with a quirky warmth, this headline face projects trustworthiness, optimism, and sincerity. The light weight sets an editorial tone while uncommon rounded corners infuse the typeface with a distinctive personality.

Hello, this is
Cooper Light.
Our brand
typeface.

There are two main styles of headlines used throughout Mailchimp communications. Most headlines are set in Cooper Light. Please refer to the next few pages on details of setting Cooper as the headline.

For supporting headline moments, Cooper Medium can be used to add another layer of visual hierarchy and increase legibility at smaller scales.

Build Your Brand.

Headline—

The main headline across all brand communications is Cooper Light.

Mailchimp has been helping companies like yours build brands since 2001. So, yeah, we know a thing or two about how to do it.

Supporting Headline—

The supporting headline across all brand communications is Cooper Medium.

For simplicity, it's important that no more than three different type sizes are ever used in one layout. Each type size should be distinctly different in scale from the others. This will help establish hierarchy and avoid visual confusion. This will prevent too many type sizes that are too close in size from being used on the same page (which creates visual confusion).

24pt

Break the mold with Mailchimp.

30pt

Break the mold with Mailchimp.

36pt

Break the mold with Mailchimp.

48pt

Break the mold with Mailchimp.

60pt

Break the mold with Mailchimp

72pt

Break the mold with Mail

90pt

Break the mold with

120pt

Break the mold

Horizontal whitespace encompasses three different types of measurement: the space between letters (kerning), the proportional amount of space given to a group of letters (tracking), and the space between words (wordspacing). The values given to each of these are all related: if the space between words is very loose but the space between letters is very tight, the sentences will cease to be highways of words and will instead become islands—forcing the eye to jump instead of taking a smooth path.

1—Kerning

Kerning refers to the space between letters. Mailchimp's default kerning setting for Cooper should always be set to Optical. Never set kerning to '0'!

2—Tracking

While kerning governs the spaces between pairs of letters, tracking governs the amount of space given to an entire group of letters.

3—Wordspacing

Wordspacing, as the name implies, is simply the space between words. It is the final variable of horizontal spacing, yet it is often the most neglected. Cooper by default has a fairly large word space, therefore the wordspacing must be adjusted to match tracking and kerning.

Sell more stuff.

1—
Kerning:
Optical

Sell more stuff.

2—
Tracking:
See table on page 72 for settings.

Sell more stuff.

3—
Wordspacing:
See table on page 72 for settings.

Vertical whitespace is the space between lines, otherwise known as leading. The general rule for leading is:

Tracking < Wordspacing < Leading

In other words, the visual effect of the leading should always be optically greater than the wordspacing, which should always be optically greater than the tracking. This will prevent words from being read out of order, or the eye jumping from line to line instead of left to right.

Selling out is a
good thing
when it comes to
your products.

4—

Leading:

See table on page 72 for settings.

Headlines Ideal Settings

When setting Cooper as a headline, we use a tiered system designed to ensure type performs optimally across the huge variety of situations in which it will be used to represent Mailchimp.

Use the table to the right to fine tune the settings so that Cooper looks its best.

Typography

Point Size	Weight	Tracking	Wordspacing	Leading
< 20 pt	Medium	0	70% 80% 90%	100%
20 – 30 pt	Medium	-5	70% 80% 90%	100%
31 – 40 pt	Light	-5	70% 80% 90%	100%
41 – 50 pt	Light	-5	70% 80% 90%	99%
51 – 60 pt	Light	-5	70% 80% 90%	99%
61 – 70 pt	Light	-5	70% 80% 90%	99%
71 – 80 pt	Light	-5	65% 75% 85%	98%
81 – 90 pt	Light	-5	65% 75% 85%	98%
91 – 100 pt	Light	-10	65% 75% 85%	98%
> 100 pt	Light	-10	65% 75% 85%	97%

When centering headlines, it's important to carefully break lines for length and legibility. Never use hyphenation for large headlines with less than 10 words. Also, never force a break in a headline that stops the flow of how a sentence should be read.

Centering headlines also creates a left and right rag, which will need careful editing. Like left aligned rags, center rags need a balanced in and out movement.

Better stuff
to sell
your stuff.

Graphik is our workhorse typeface, carefully chosen to support Cooper Light in more functional moments. Purposefully plain, this sans-serif prioritizes legibility and balances the expressiveness of Cooper Light.

There's also Graphik, which is the supporting typeface for things like body copy & product functional moments.

We use Graphik Regular, and sometimes Graphik Semibold.

There are two main styles of body copy used throughout Mailchimp communications. Most body copy is set in Graphik Regular. Please refer to page 77 on sizes to set Graphik.

For titles and CTAs, Graphik Semibold can be used to add another layer of visual hierarchy.

Get people back to their carts. Through their inbox.

Body Copy Title—

The main body title text across all brand communications is Graphik Semibold.

This is Sara. She had lots of almost-customers, people who love her brand. So much so that they put items in their carts but don't checkout. Snack break? Power Outage? Either way, it's frustrating. Now, Sara uses cart abandonment emails from Mailchimp. These emails remind her almost-customers about the things they almost bought. They result in sales. In fact, 37 times more sales than regular marketing emails.

Body Copy—

The main body text across all brand communications is Graphik Regular.

Setting body copy is a little bit different than setting headline typography. There is often more text that is used at a smaller scale, which means the text should be set a little bit looser overall.

1— Kerning

Kerning refers to the space between letters. Mailchimp's default kerning setting for Graphik should always be set to Optical. Never set kerning to '0'!

2— Tracking

While kerning governs the spaces between pairs of letters, tracking governs the amount of space given to an entire group of letters.

3— Wordspacing

Graphik by default has a good word space, so wordspacing only needs to be adjusted at larger scales.

4— Leading

In order to assist in the reading of a lot of text at small scales, the leading must be carefully adjusted.

Remind your almost-customers that they nearly bought something on your site. These kinds of emails result in sales. In fact, 37 times more sales than regular marketing emails.

1—
Kerning:
Optical

Remind your almost-customers that they nearly bought something on your site. These kinds of emails result in sales. In fact, 37 times more sales than regular marketing emails.

3—
Wordspacing:
See table on page 77 for settings.

Remind your almost-customers that they nearly bought something on your site. These kinds of emails result in sales. In fact, 37 times more sales than regular marketing emails.

2—
Tracking:
See table on page 77 for settings.

Remind your almost-customers that they nearly bought something on your site. These kinds of emails result in sales. In fact, 37 times more sales than regular marketing emails.

4—
Leading:
See table on page 77 for settings.

Setting Body Copy

When setting Graphik as body copy, we use a tiered system designed to ensure type performs optimally across a wide variety of applications..

Use the table to the right to fine tune the settings so that Graphik looks its best.

Typography

Point Size	Tracking	Wordspacing	Leading
4 – 5 pt	0	Default	115%
6 – 7 pt	-5	Default	115%
8 – 10 pt	-10	Default	115%
11 – 13 pt	-10	Default	115%
14 – 17 pt	-15	80% 90% 100%	115%
18 – 20 pt	-20	80% 90% 100%	115%
21 – 24 pt	-25	80% 90% 100%	110%
> 25 pt	-25	80% 90% 100%	110%

Setting Body Copy

Text copy refers to type set for extended reading in paragraphs. The rules concerning wordspacing, kerning, tracking, and leading have been covered on the preceding pages.

There are, however, a few other considerations to keep in mind, such as text weight, column width, justification, rag, and hyphenation.

Type Weight—

Regular is the easiest type weight to read in text copy. If a paragraph is set in white against a black or colored background, it can be set in medium or bold with settings geared towards legibility.

Character count—

Generally a line of type in a paragraph should be between 50 and 75 characters long, or about 11 words in English. Any longer will wear out the reader and is not sustainable for extended reading.

Justification & Rag—

Paragraphs are always set left aligned, unless they are less than 5 lines, in which case they are centered.

Hyphenation—

Hyphens are not to be completely eliminated, nor should they dominate a paragraph. They should be avoided if possible, but if not using hyphens causes the paragraph to look strange, then some judiciously placed hyphens will help alleviate this.

Typography

Remind your almost-customers that they nearly bought something on your site. These kinds of emails result in sales. In fact, 37 times more sales than regular marketing emails.

Too narrow
< 5 words per line

Remind your almost-customers that they nearly bought something on your site. These kinds of emails result in sales. In fact, 37 times more sales than regular marketing emails.

Too wide
> 15 words per line.

This is Tony. People visit his store. It's a good store. He spent a lot on ecommerce integration. Trouble is, people who visit his store don't always buy his stuff. Mailchimp ad retargeting helped with that. It worked by helping to bring people back to his site, from other sites.

Good width
Average 7-12 words per line.

When setting type there are a few rules to remember. Body copy is always set in sentence case, even with headlines. Please use proper grammar at all times.

Body copy is either set left aligned or centered. It is never right aligned or justified. If the body copy is over 5 lines of text, please set left aligned for greater legibility. If it is 5 lines or less, please center.

This is Tony. People visit his store. It's a good store. He spent a lot on ecommerce integration. Trouble is, people who visit his store don't always buy his stuff. Mailchimp ad retargeting helped with that. It worked by helping to bring people back to his site, from other sites.

Rag—

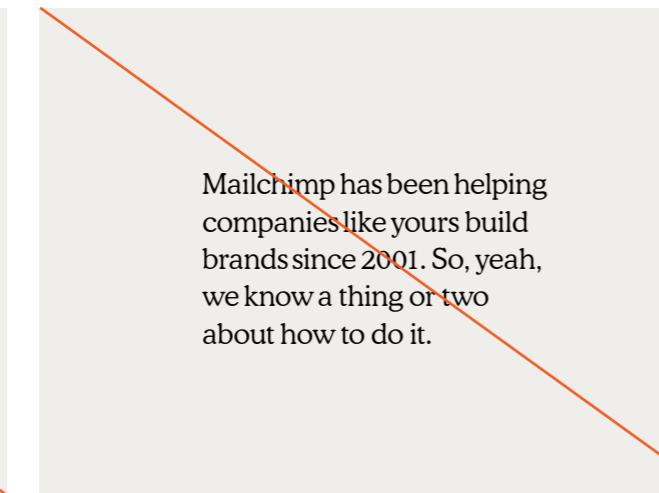
When setting type, please keep a good in- and-out rag in mind. This keeps large bodies of type legible, and helps to prevent reading fatigue.

Rag right

Misuse



Don't use Graphik as a headline.



Don't use Cooper at small body copy sizes.



Don't set Cooper with loose leading.



Don't use Cooper Black.



Don't use a non-brand typeface.



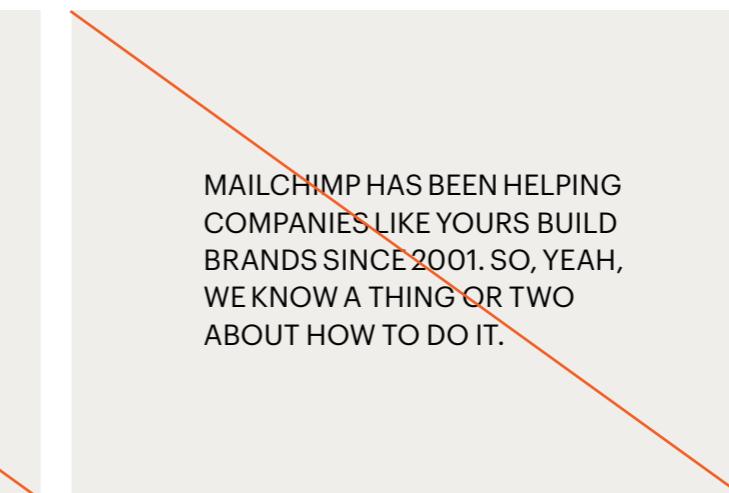
Don't use effects.



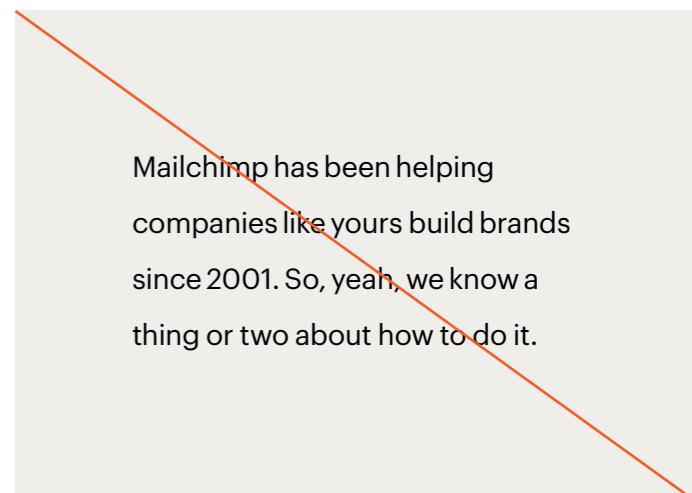
Don't set Cooper in uppercase.



Don't set Cooper with loose tracking.



Don't set Graphik in uppercase.



Don't set Graphik with loose leading.

Typography

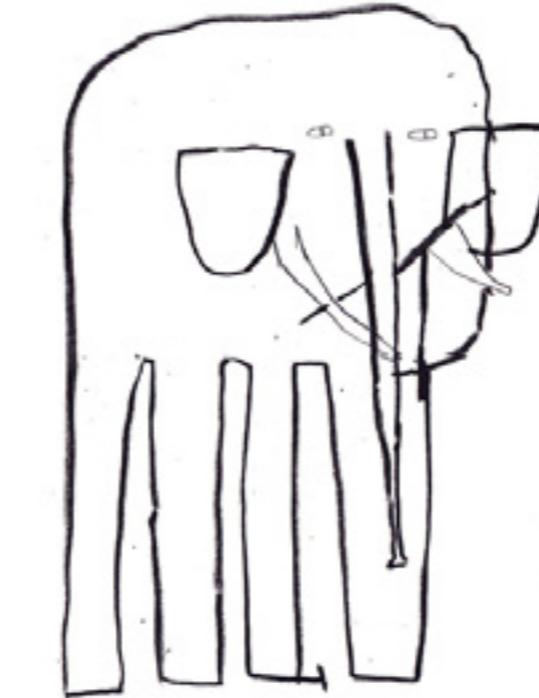
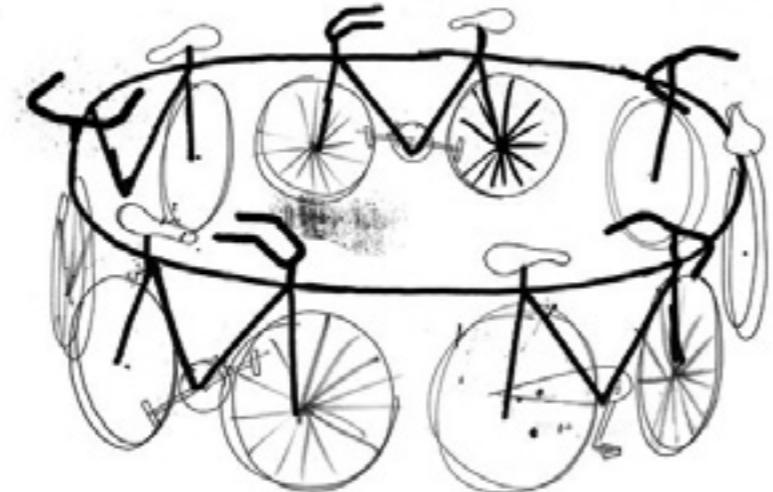
Dynamic elements

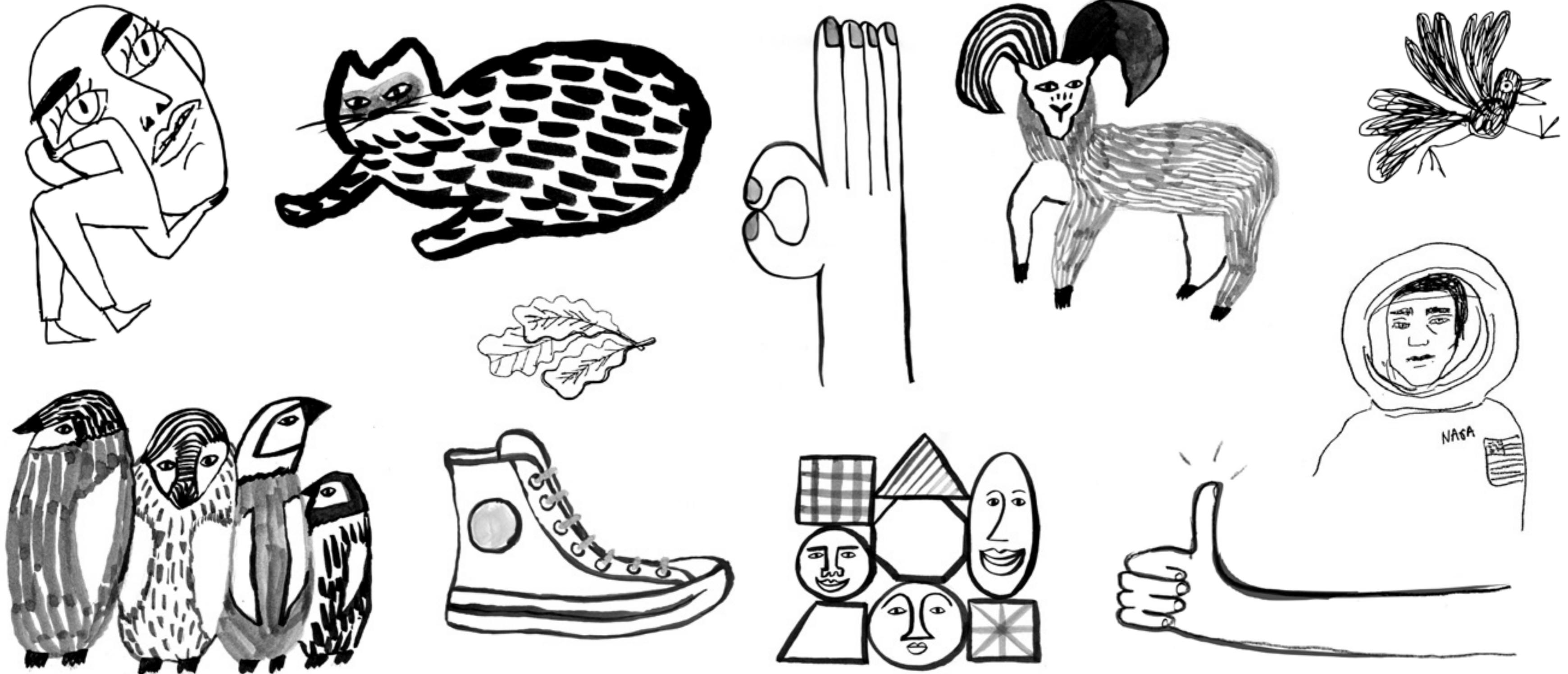
Our dynamic elements are composed of illustration, photography, and motion. These elements change depending on context, message, or audience. They inject surprise, musicality, and vitality to our brand, while creating situational relevance.

Illustration

Our illustration system draws inspiration from the realm of Folk Art, an aesthetic based on personal expression. It features exaggerated proportions, obscure narratives, and playful expressiveness. This style stems from the artist's individual take on idea.

We use simple, off-beat illustrations to visually depict complex technology. Folk Art is also a nod to our respect for the distinctive quirks and peculiarities that make brand-builders successful. Featuring strange perspectives and distorted proportions, the illustration system strikes a balance of refined precision with off-kilter content.





There are six main principles that define Mailchimp's Folk Art illustration style. These are a set of formal and conceptual rules that keep the tone and aesthetic similar across the brand.

The illustrations should always have unusual content, such as a many legged fox or a hand with one too many fingers. This style also allows us to tell complex and abstract product stories in an approachable way.

Formally, the illustrations are always connected by black linear marks. They show process and multiple levels of mark-making. A gray mid tone or the addition of brand yellow can help to add another layer to meaning to the illustration.



1—Unusual Subject Matter

The subject of the illustration should always be a little off and unexpected. Weird animals or awkwardly drawn people can add to the visual interest.



2—Varying Line Quality

The use of black lines in varying qualities can add a richness to the composition. Suggested mediums include ink, charcoal, marker, paint, and pencil.



3—Weird Proportions

To make hands and other objects less expected, make the proportions a little absurd, but never too much where it becomes comical.



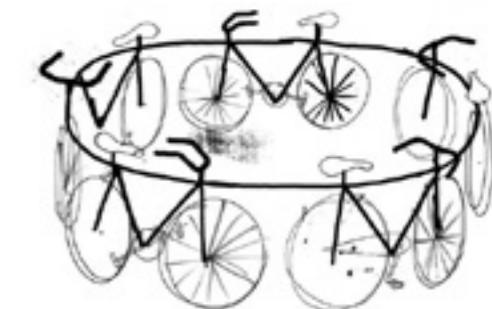
4—Grey Midtone

Use a middle grey to add tonal variation. This can help objects take on texture or detail. This step is optional and should not be over-used.



5—Purposeful Color

In some compositions, add a cutout of yellow (or white if used on a colored background) to add a story telling element. This step is also optional.



6—Communicate a Story

Last, but perhaps the most important step, is the illustration should tell a story, and should never be an illustration devoid of meaning.

There are four levels of fidelity of a Mailchimp illustration. Depending on the concept or location, an illustration can have any combination of these four pieces.



Line Drawing
The use of multiple stroke widths is encouraged.
Mailchimp illustrations should never be drawn digitally.



Middle Gray Texture
If your illustration and concept call for a layer for added texture, use a midtone wash of ink.



Spot Color
Path out a color highlight that is a little messy and outside of the lines.

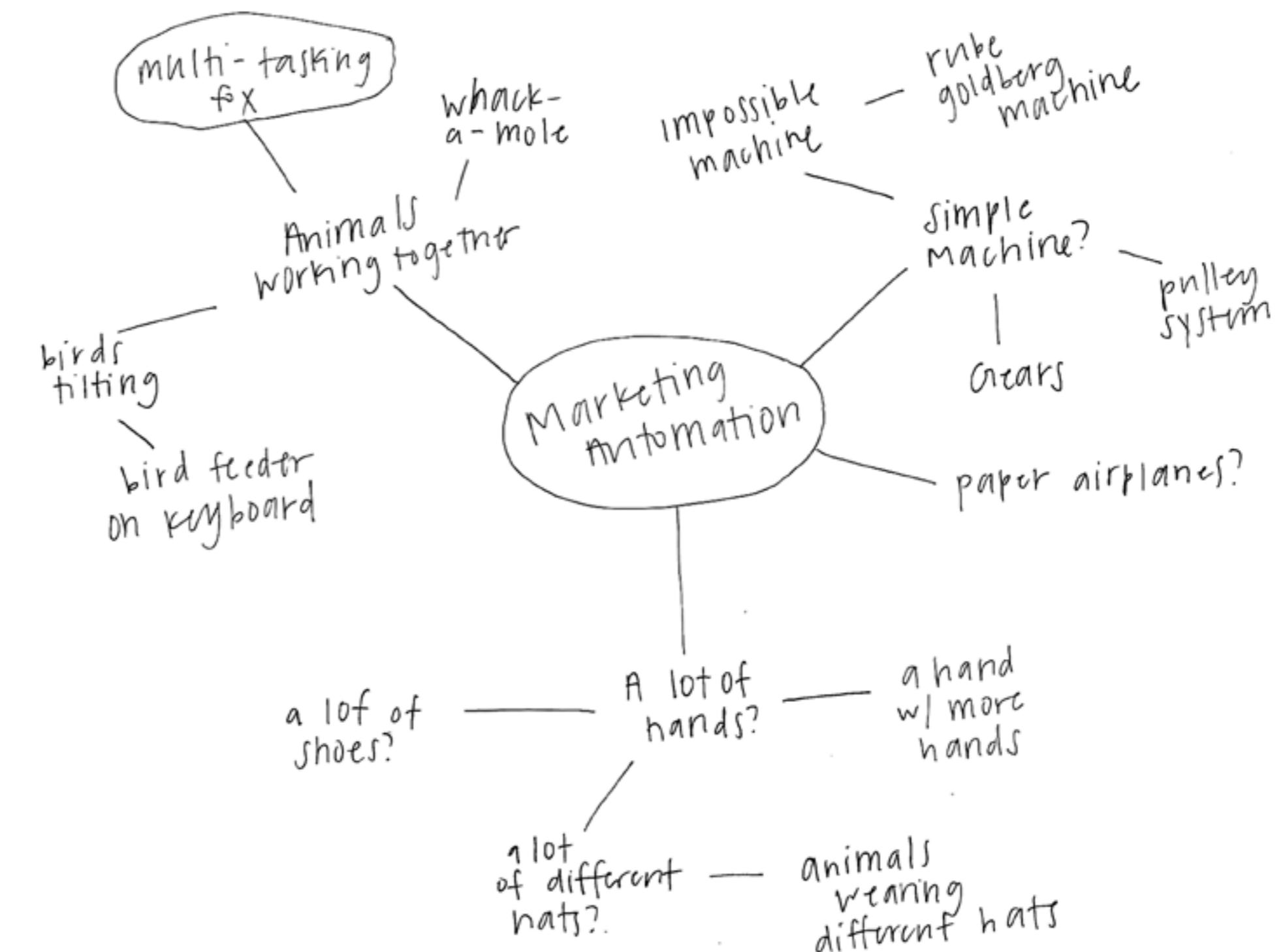


Background Color
If you want your illustration to live on a background color, use the Multiply effect to place it on top. Color highlights cannot be any color other than yellow or white.

Thinking of a concept for an illustration can be difficult. The best first step is to create a concept cloud around what the goal of the illustration is. In this case, we are creating an illustration for Marketing Automation.

Start with several broad topics, and then break them down into smaller, detailed ideas. It's important to keep the concept of Folk Art in mind; the ideas should always be quirky and a little off in nature, or in execution.

Sometimes an illustration may not work out how it has been imagined. So the word cloud acts as a library of backup ideas and starting points.



Picking the right material to sketch with is an important step in the illustration process. The swatches to the right show a sample of good materials to start with.

The only material that is not accepted is a Sharpie, due to the uniform line quality that lacks visual interest and variation.



Coloring Illustrations

Illustrations should be black line work in most instances, but color can be added for visual interest in some situations. Illustration highlight color should only ever be yellow or white. By limiting the colors of filled illustrations to Cavendish Yellow, we ensure that our illustrations always work to build brand equity and recognition.

This restraint also ensures that our illustration style maintains its mature and high-brow aesthetic. Use of color-filling dilutes the impact of our illustrations, is more expected, and may more easily veer into juvenile or kitschy territory. Line work should always be the primary focus, with strategic and limited use of yellow fill to add the Mailchimp voice to important parts of the illustration.

Illustration



1—Filling in Sections to Highlight a Story

Fill in a section of the illustration to differentiate or to add on to the story. The fill should always be a little messy and outside of the lines.



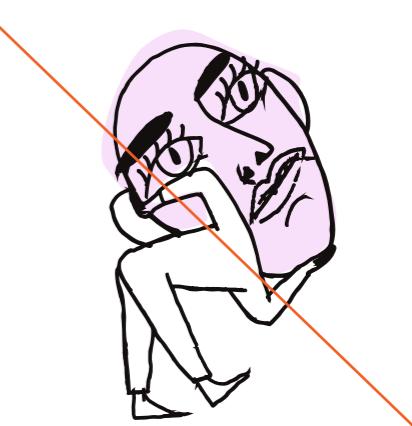
2—Background Color with Highlight

The illustration can be reversed if yellow is the background color. White should then become the fill color.



3—Different Background Colors

Other background colors from the Mailchimp color palette can also be used.

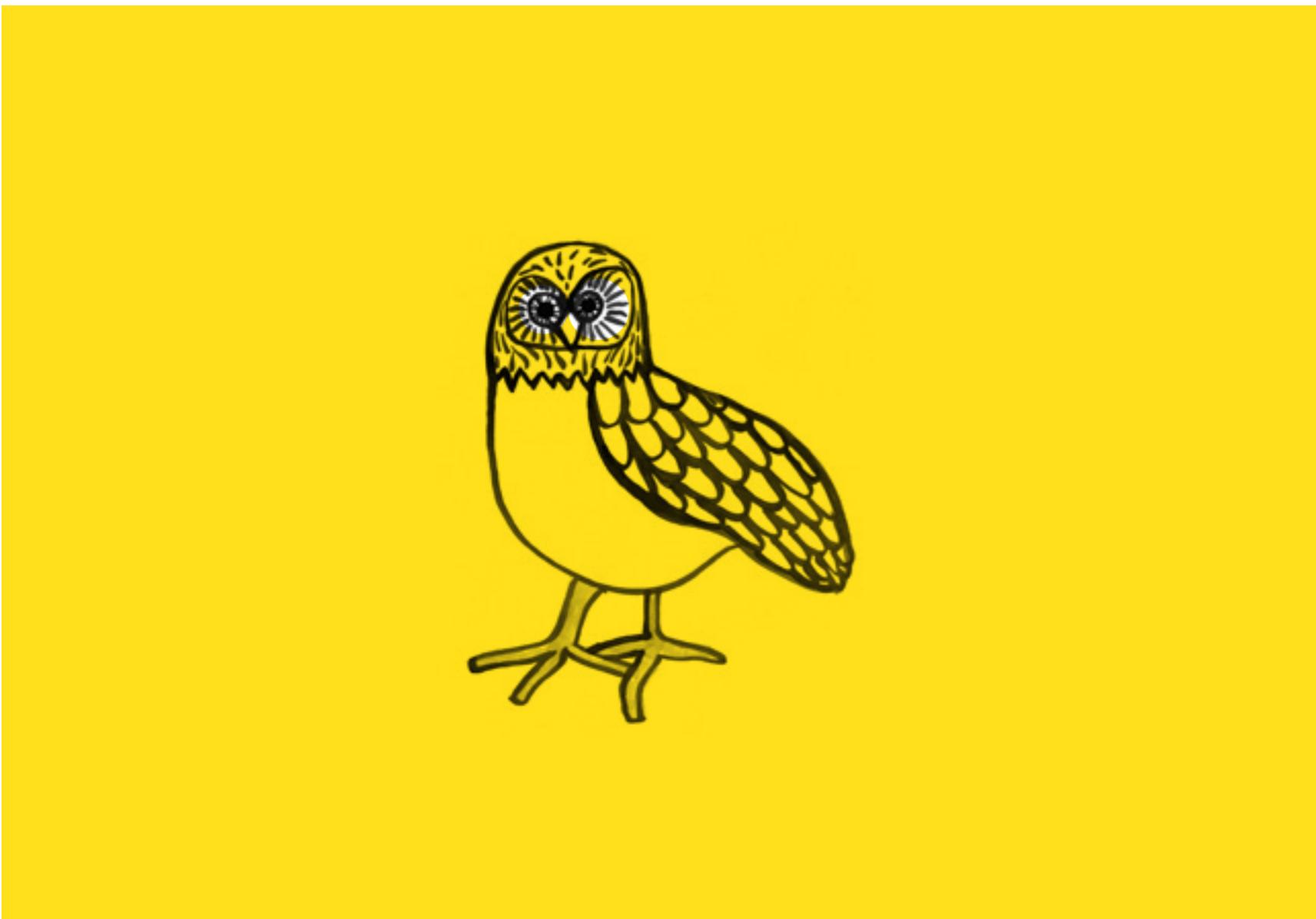


4—No Color Fill Besides Yellow

The illustration should never take on a color besides yellow as a fill.

Spot Illustration

Spot illustrations are smaller illustrations that lend personality and context. They can be reused and are based on general themes such as teamwork, authenticity, connection, workload, creation, growth, etc.



Hero Illustration

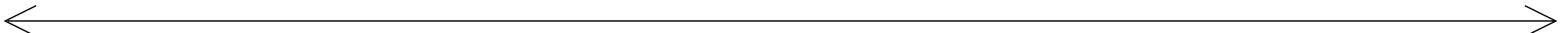
These illustrations are large and tackle a specific visual concept. They are elaborate and are more considered than Spot Illustrations, and live on the same level as photography in hero spaces. They are more rare and should be carefully conceptualized.



The size of an illustration should directly influence how visually and conceptually detailed it is. Hero illustrations live on the large end, with more detail, while spot illustrations should exist on the smaller end of the spectrum with less detail.



Less detail

**Micro**

These illustrations are used very small, usually on the website or in product. They help to double down on a headline concept.

Small

Small illustrations are the most common. They act as thumbnails to sometimes complex or vague headlines on the website and in product.

Medium

Medium illustrations live between small and large, where they help depict extremely complex ideas such as automation. These are used on marketing and communications such as social media ads where not a lot of space is available.



More detail

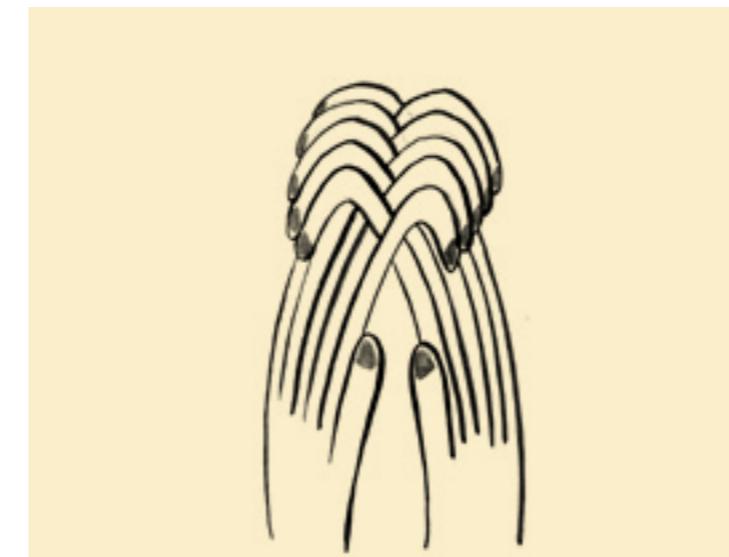
Large

Large illustrations are complex and have the highest level of detail. They are used for big hero moments such as blog post headers or feature pages and billboards. They should be carefully planned and conceptualized.

Spot Illustration

There are many uses for Spot Illustrations. They should never be too large; Illustrations are meant to augment content, not distract from it.

Here are three examples of spot illustrations in product and marketing.



Integrate Your Flow

Ximi, nonem eos quam reicet moluptate sent fugia dolupta tioremp elest, sed exped molorit atusdam, verum es voluptibus exerib usdaeri ommo bearum el mi, tem essint ut valorunt, quuntio remporeperro tem et lita

[Learn more](#)

Illustration



Tip:
Abandoned Cart
Automation.



Bring back customers. Sell more stuff.

Hero Illustration

Hero illustrations are large and tackle a specific visual concept. They are elaborate and are more considered than Spot Illustrations. They live on the same level as photography in hero spaces. They are more rare and should be carefully conceptualized.

Hero illustrations should be conceptualized as a whole composition, including any typography. Large headline type can help double down on a concept.

Hero illustrations can also be animated for added impact. This will be covered in the Motion section.

Illustration

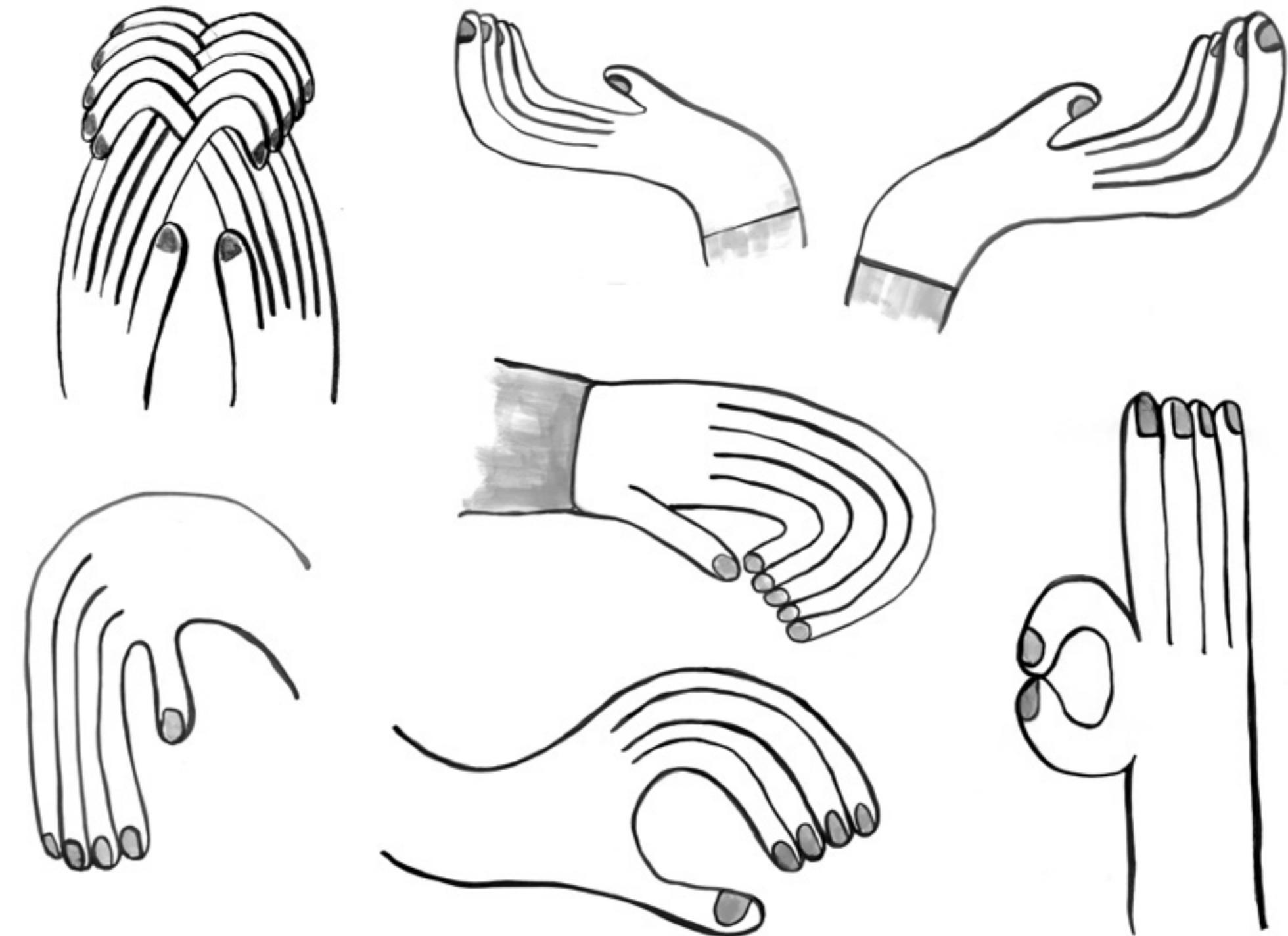


This chart shows the rules guiding when to use a Spot vs a Hero illustration. This chart applies to 90% of use-cases, but sometimes this may be broken to further a concept or idea.

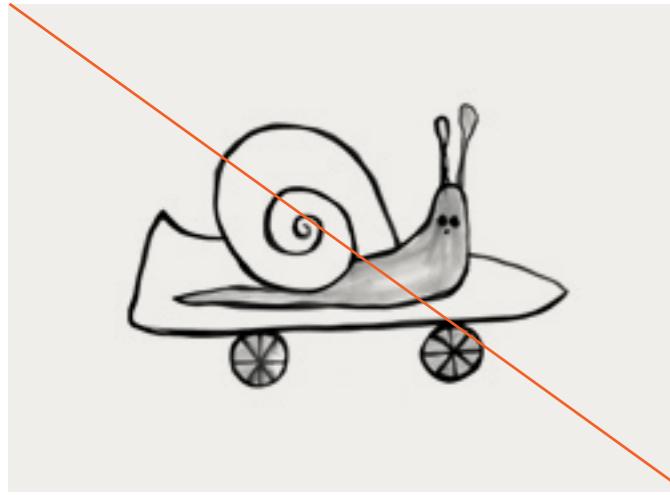
	Spot	Hero
Landing page		•
Billboard		•
Banner ad	•	
Trade show banner		•
Blog post	•	•
Wildposting	•	•
Onboarding	•	
Social media post	•	•
Product tip	•	
Tshirt	•	
Thumbnail	•	
Pricing structure	•	
Poster	•	•
Business card	•	

Over time, as the bank of Mailchimp brand illustrations grows, a toolkit of illustrations will be created. Illustrations, particularly Spot Illustrations, can be re-used and combined with other illustrations to create new meanings. The need to create new assets over time will lessen as the Toolkit is built.

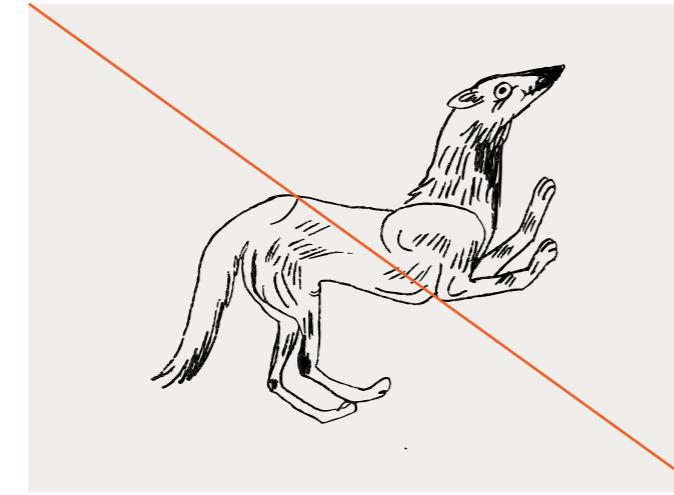
This shows the number of hand illustrations that have already been created, and can be re-purposed to interact with other elements, such as product screenshots.



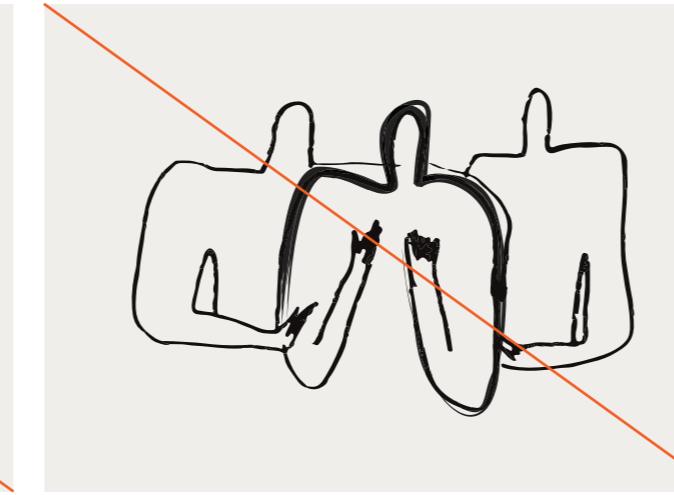
Misuse



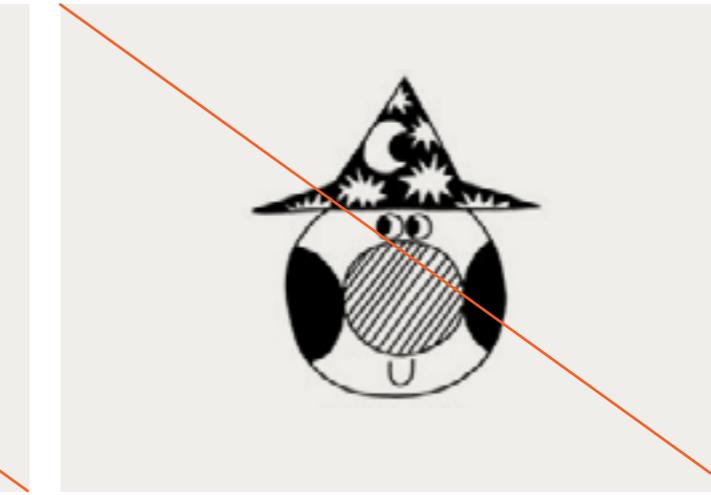
Don't create creepy illustrations with dead eyes.



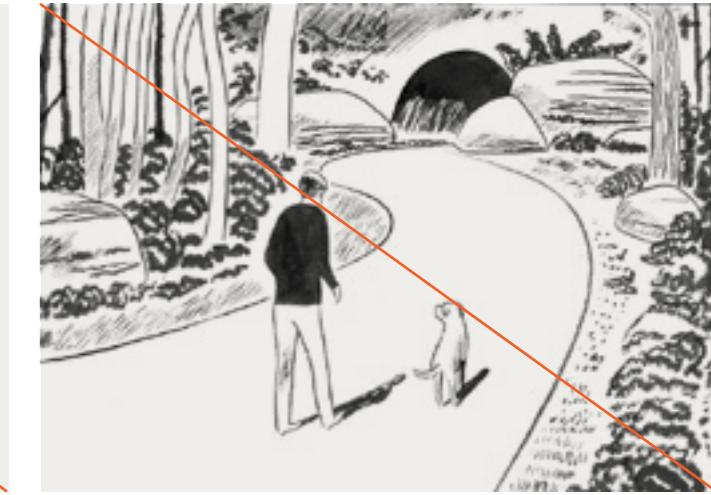
Avoid medieval or old looking styles.



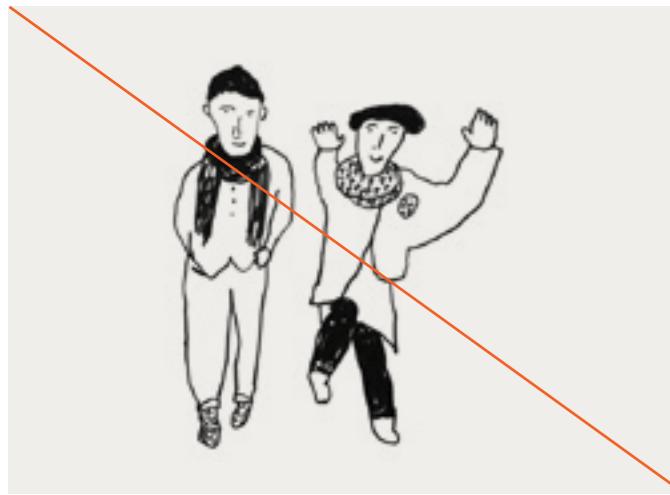
Don't illustrate people without faces.



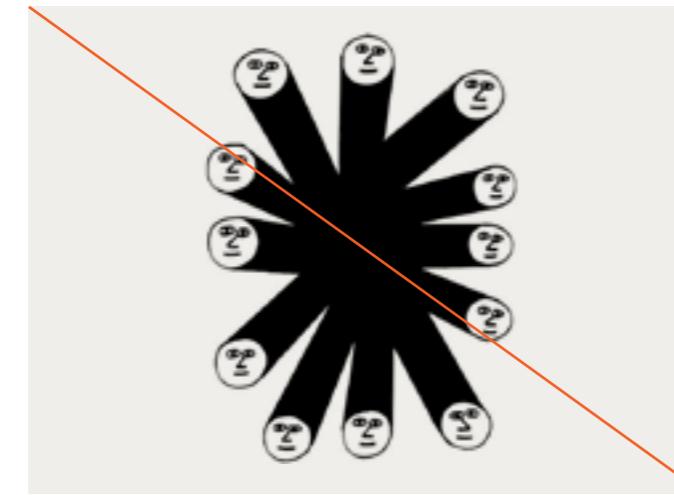
Don't use cross-hatching or other stylized illustration techniques.



Don't create complex scenery.



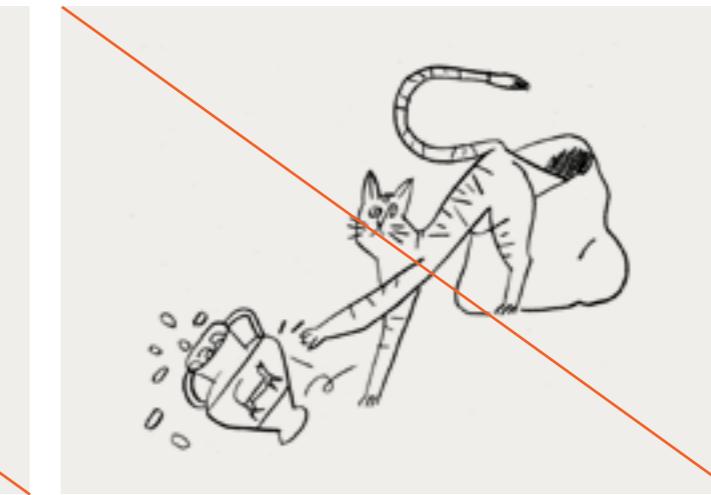
Don't create cute or youthful characters.



Avoid making anything with a lot of black.



Don't use thick lines.



Don't use a thin, mono-weight line with little variation.



Don't reverse the contrast.

Photography

Our photography system is made up of two approaches: Everyday and Surreal Photography.

We use Everyday Photography to depict our community, showcasing them in their spaces without pretense. We use Surreal Photography in hero brand moments, to communicate visual concepts using artful, restrained compositions while injecting fantastical elements that subvert everyday scenes.

Types of Photography



Photography



Everyday Photography

This photography style leverages the community of brand builders.

Surreal Photography

Surreal Photography shows scenes or people in whimsical situations where photography is leveraged for a hero moment.

All photography should follow a set of formal considerations. Perhaps the most important aspects are the composition and lighting.

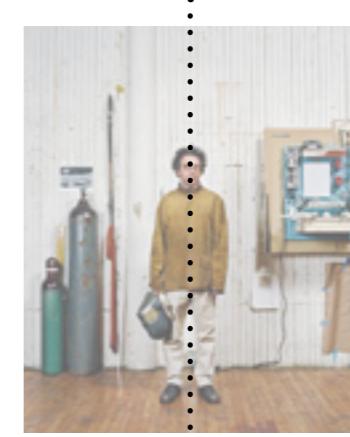
For Everyday and Surreal Photography, directional, natural lighting creates a soft environment that allows for people and objects to be carefully arranged so that light and shadow can turn up visual hierarchy. Do not plan on shooting in indoor, windowless spaces, at night, or on overcast days. Morning daylight is ideal, but afternoon light can also be used, as long as the warmth is corrected in post-production.

For Everyday Photography, compositions should be carefully pre-arranged in order to show a brand-builder in their natural surroundings. Often-times a flat perspective and perfect symmetry create purposeful compositions that feel intentional and slightly off-kilter.



Centered and Carefully Arranged

For detail shots, consider re-arranging the items so that the subject is centered, with plenty of space around the edges, and not too much visual clutter.



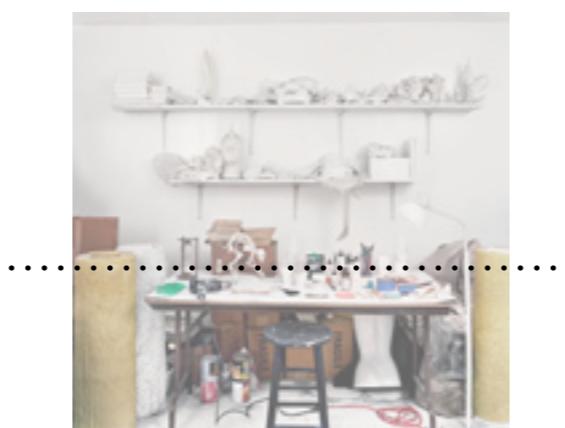
Perfect Symmetry

Place people and objects in the center of the frame, with background items arranged around the subject.



Directional Natural Lighting

Create scenes based on the best location of the lighting. Use highlights and shadows to frame your subject.



Flat Perspective

Consider taking shots straight on, with the horizontal line in the middle of the frame.



Color Palette

Don't allow for too many vibrant colors to be in the photo. In Surreal Photography, carefully plan color palettes. If needed, alter colors in post-production.



Sense of Humor

Always think of ways to inject humor or add another level of interest in a photograph.

With every photo, there are a few pre-production steps to keep in mind.

1—Concept and Sketch

Thoroughly think through what story the photo should tell. Is it a brand builder or a hero photography moment? What is the concept behind the photo? What story is it telling? Once all these questions are answered, sketch out what the photo should look like.

2—Scout locations

Reach out to people and request photos of their spaces to better understand what there is to work with. If it is outside, visit the space beforehand and document the location.

3—Organize Props

Gather any materials that may be need for the photo shoot. Remember, if the photo requires "tricks," these should be done in camera, unless impossible or costly.

4—Find your subject

Decide to feature Mailchimp customer(s) or to hire a model for a more elaborate photoshoot.

5—Plan lighting and execution

Plan the lighting around the pre-existing lighting conditions. In all cases, avoid using a heavy flash. Any use of artificial lighting should be minimal. Ideal lighting conditions are early morning light.

6—Post processing

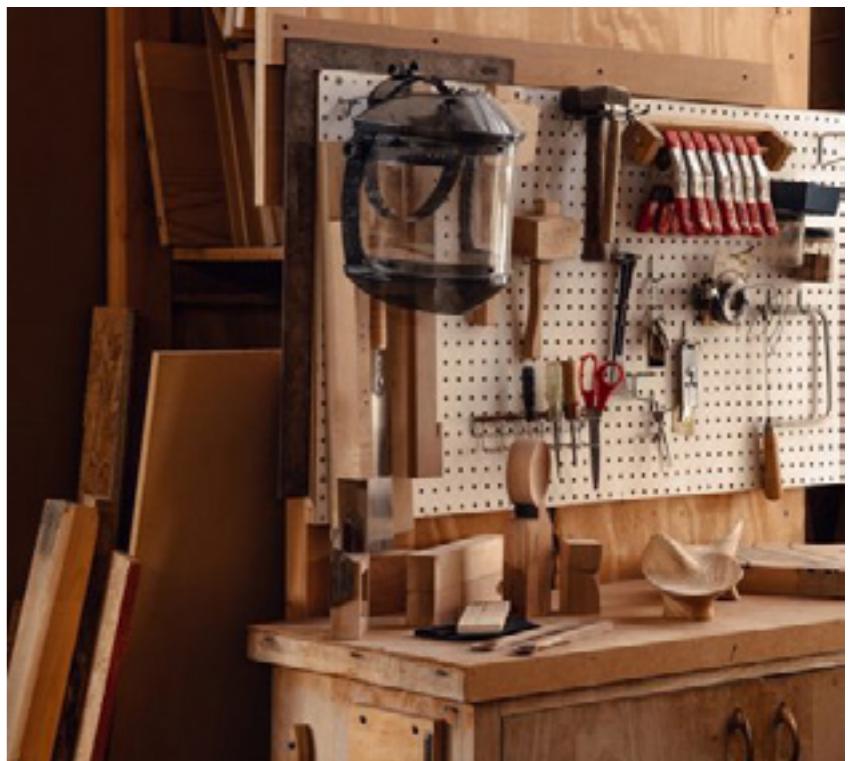
Make sure any post processing doesn't look too Photoshopped or fake. It is very important that everything feel real and natural in the photo.

Everyday Photography

Everyday Photography features brand builders in their workspace, with natural, soft lighting. Studio lighting should be avoided. The subjects are framed within the composition in a thoughtful and sometimes off-kilter way. They are surrounded by the tools of their trade. The brand builder and their business's personality are brought forward through the photography.

It should be used in places like website content, app content, educational content, communications, small business features, social media content, etc.

Photography



Everyday Photography



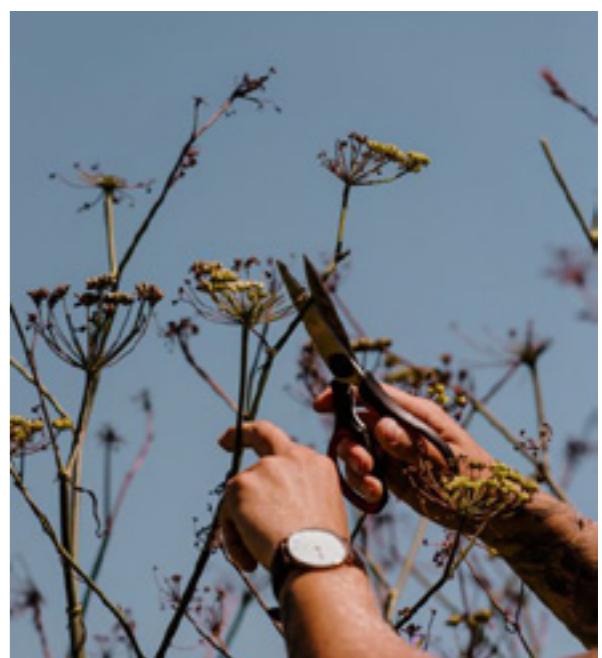
Photography



Everyday Photography



Photography



Some of these steps have been already touched on, but it's important to keep these six principles in mind when it comes specifically to Everyday Photography.

Unlike Surreal Photography, where the photograph is planned in advance, with Everyday Photography the space can't be changed. We suggest asking for photos of spaces prior to shooting, and moving things around if possible to create better compositions.



1—Subject

Subject(s) are carefully positioned in the frame in an active and engaging way.



2—Lighting

Natural lighting that highlights the subject and their environment. No use of flash or other harsh synthetic studio lighting.



4—Context

Provides context on how the product is made or how the subject's business is run.

5—Candid

Captures impromptu moments that show the fun and absurd side of running a business, but should never lean into cheesy.

Surreal Photography is Mailchimp's hero photography style. It doesn't feature Mailchimp brand builders, but instead is a carefully composed photo with a deeply rooted concept. This photography is meant to capture the same tone and hierarchy as Hero Illustrations.

Surreal Photography shows scenes or people in whimsical situations. The lighting should match the Everyday Photography, with soft, natural lighting.

This type of photography is more difficult to conceptualize and execute, and should be carefully planned. If not enough time is possible to create a Surreal Photography, then Everyday Photography should be the fallback. It should be used for things like brand marketing, brand communications, landing page, and important editorial content.



Surreal Photography



Photography



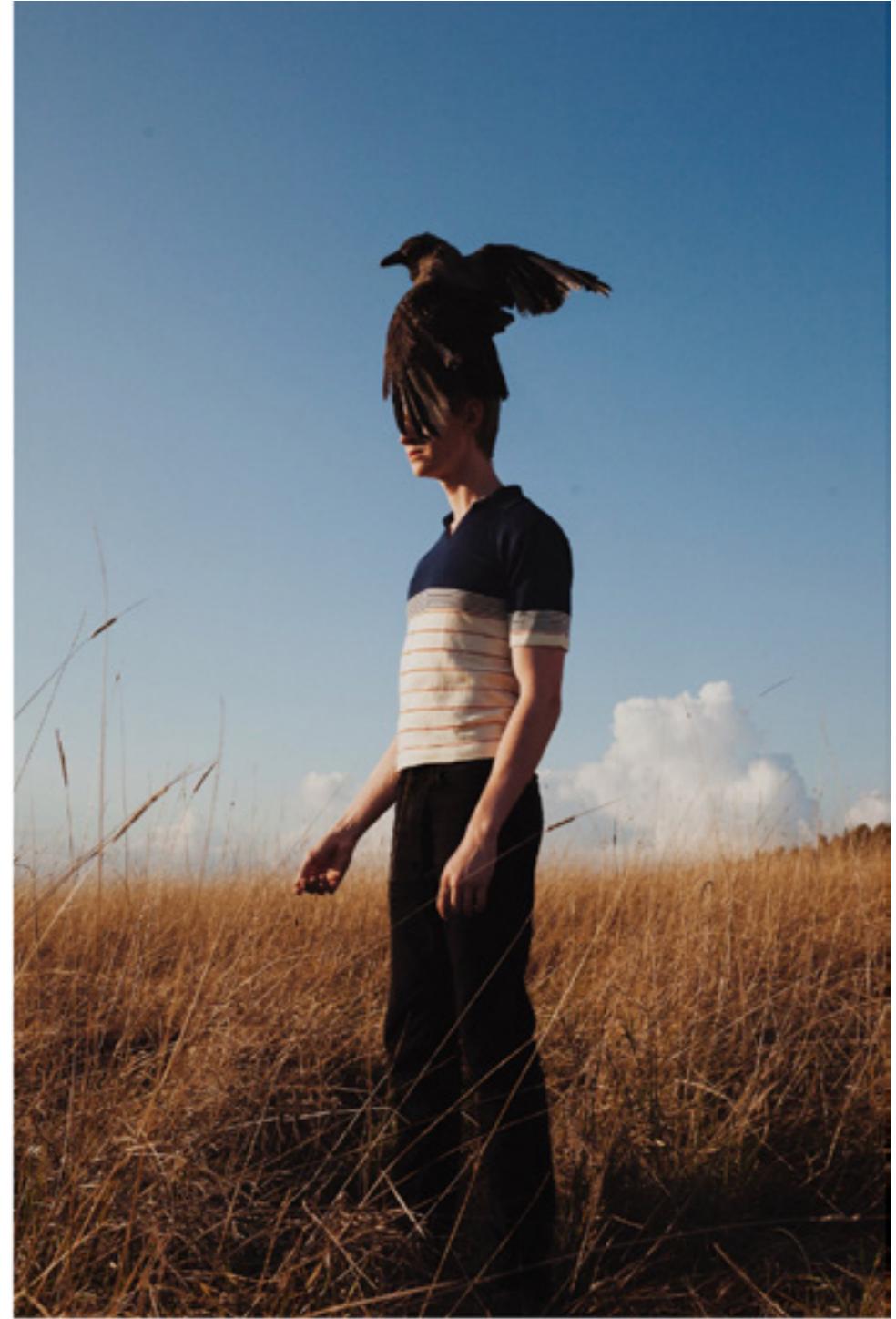
Surreal Photography



Photography



Surreal Photography



Photography

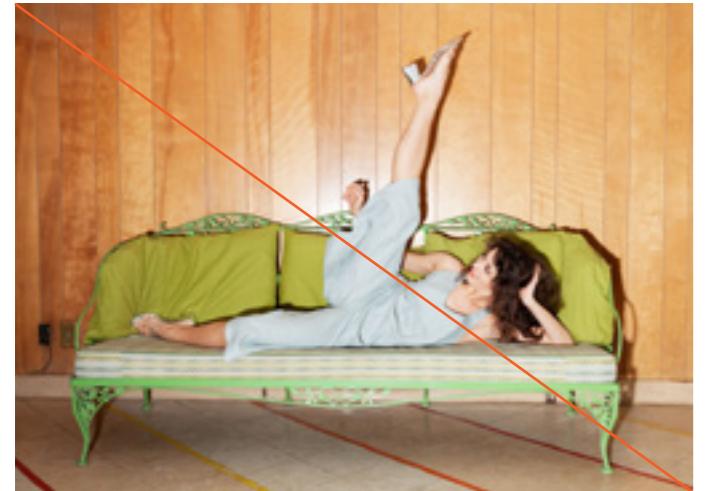


This chart shows the rules guiding when to use Everyday versus Surreal photography. This chart applies to 90% of use cases, but sometimes this may be broken to further a concept or idea.

	Everyday	Surreal
Landing page		•
Billboard		•
Banner ad	•	•
Trade show banner		•
Blog post	•	•
Wildposting		•
Social media post	•	•
Tshirt		•
Thumbnail	•	
Poster	•	•
Magazine	•	

Misuse

Photography



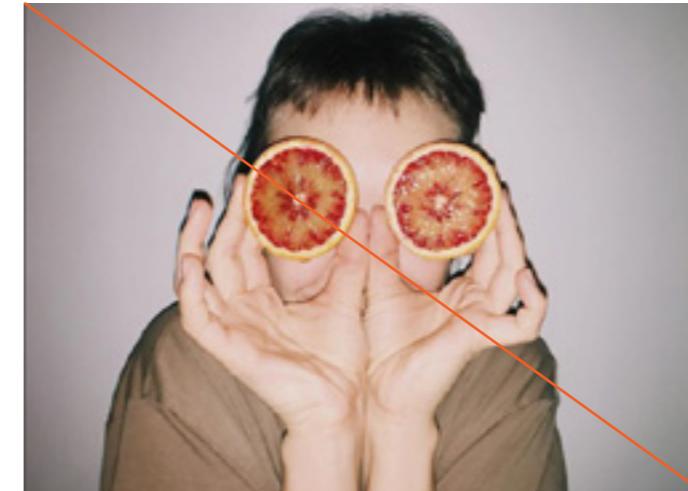
Don't use a flash.



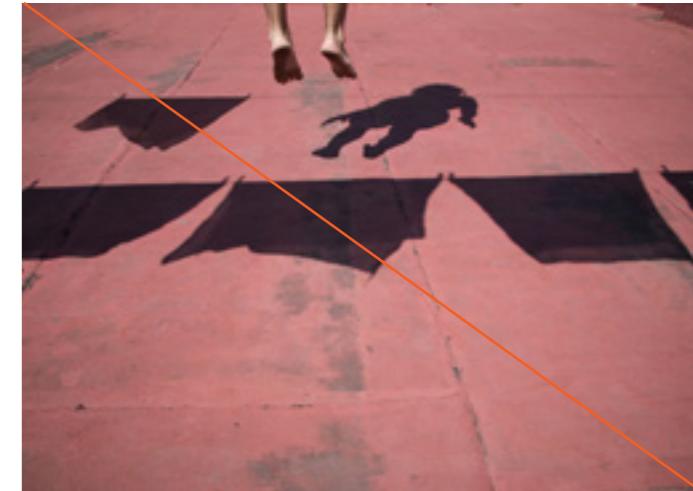
The subject and subject matter shouldn't look sad or upset.



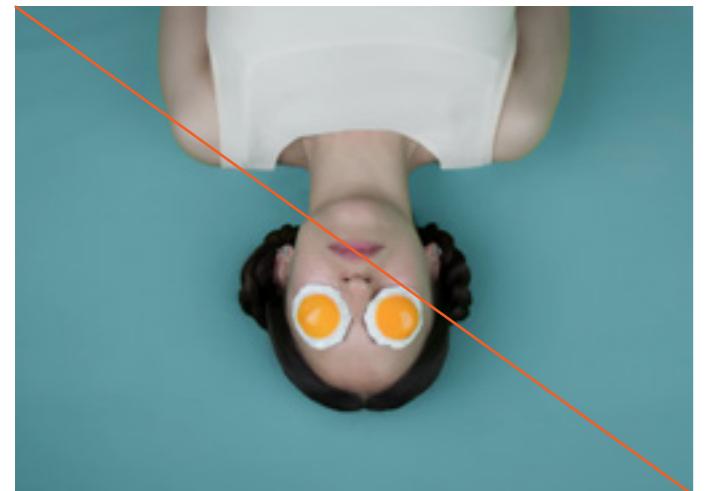
Don't do any extreme tricks or photo manipulations.



Don't vignette images.



Don't create an image that could be seen as off-putting.



Don't use a color paper background.



Don't create abstract and unapproachable compositions.



Don't crop into a person's face closely.



Don't use stock imagery.



Don't create a manufactured studio setup.

Motion

Our illustration motion system is made up of two approaches: Line and Dynamic Animation.

We use line animations for small scale animations. Dynamic animations are more involved to create, and include advanced animation techniques such as cell and keyframe animation.

Types of Illustration Animations

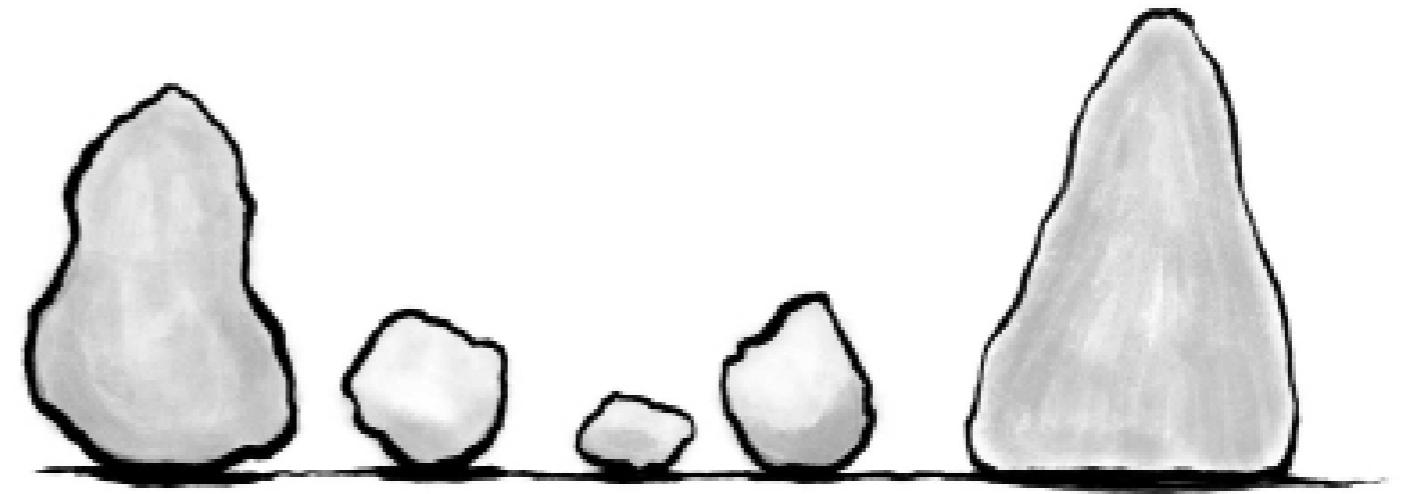
Motion

There are two types of illustration animations: Line and Dynamic Animations. Line Animations are simple, and only require one step. Dynamic Animations are more involved and require four steps.



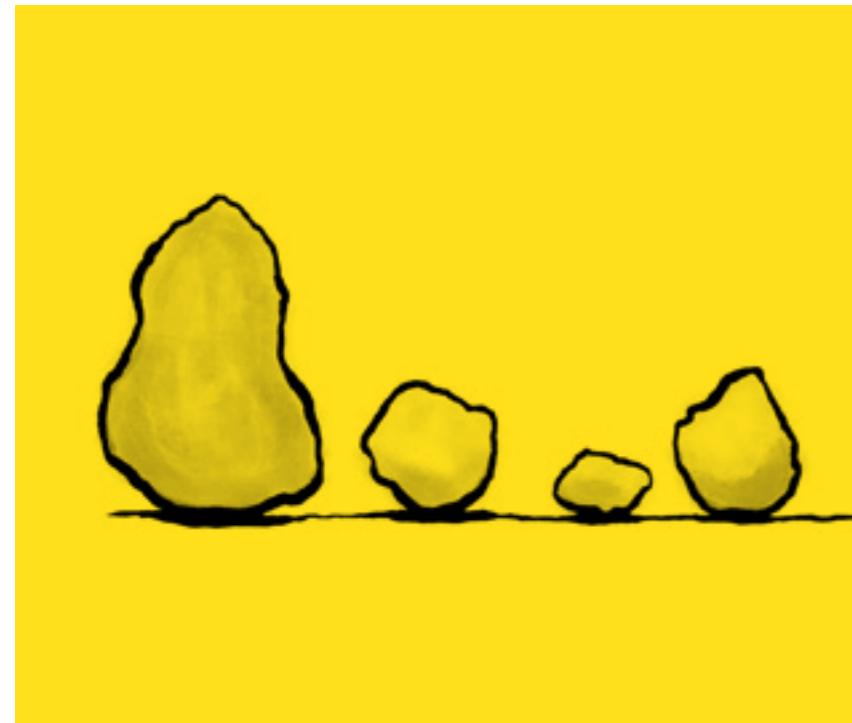
Line Animation

Line Animations are the most simple version of animation for illustration. It is mainly for hover states, and other small spot illustration moments.



Dynamic Animation

Dynamic Animations are used when illustrations tell a deeper story, and help to add narrative. There are four steps to creating a Dynamic Animation.



Line Boil

A line boil creates purposeful line variation that cycles in a loop. Mailchimp uses a quick displacement filter to achieve this affect.

Some animations can stop after this step, where only line animation is required.

Texture Cycling

For each animation, at least five hand-painted washes of gray ink should be created. They are cycled in and out, to create more dimension and a stop-motion feeling.

Keyframe

Mailchimp uses basic keyframe animation. This includes the adjustments of position, scale, and rotation. A line boil is then applied to the keyframed objects.

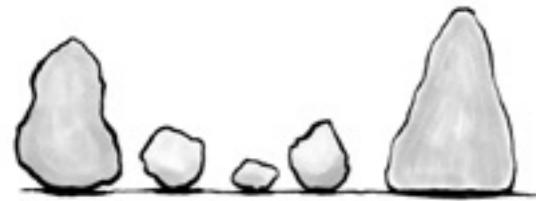
For example, the people coming out from under the rock are animated from point A to point B.

Cell Animation

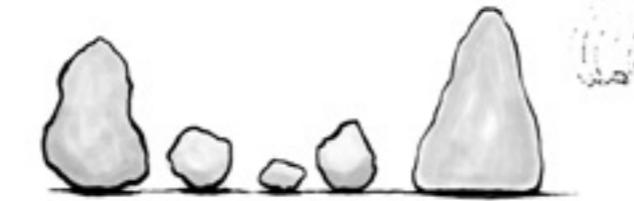
Mailchimp implements hand drawn cell animation, which is the most time intensive part of the animation process. To create cell animations, use Photoshop and Kyle Brushes. Key poses are blocked out to indicate a very crucial points of the animation to communicate the narrative. Fast, quirky movements are sometimes shown as smear frames.

In the rock animation, hand and movement of rock being lifted are hand drawn.

Dynamic animations should be blocked out as animatics before starting the hand drawn process. This involves blocking out the timing of the entire animation from beginning to end with still frames. This will save time getting approval for the timing, then getting into the details.



1
First frame shows line boil and texture cycling.



2
The hand starts to roughly appear. It fades in pieces.



3
The hand warps as it reaches for the rock.



4
As the hand quickly comes down, more fingers are added to create quirkiness.



5
The extra fingers quickly dissolve out.



6
The rock and hand distort as the rock is picked up.



7
The people wiggle as they appear.



8
The people key frame off to the right.



9
The people dissolve as they start to leave the frame.



10
Animations should always be conceived as a loop.

Line boil is the inevitable wobble of hand-drawn lines, particularly noticeable when characters are redrawn in every frame even though they are standing still. Early 20th century animators considered line boil an imperfection that should be minimized.

Limited Animation deals with line boil by using the same drawing for parts of the character that aren't moving and only re-drawing the parts that move, though this may make the immobile parts seem frozen in place, a problem that occurs in computer animation as well.

To avoid this "freezing" effect, line boil and other types of wobbling and jittering are sometimes purposely used and even exaggerated.

The line boil is recreated in Adobe After Effects in two different ways:

1— Apply a Roughen Edges Effect. This will thin out the line and also give the effect that the line is wiggling. Don't allow the roughen to over-power. Find the right balance between too much and too little.

2— Apply a Displacement Map to the static drawing. Within this displacement map is a cycling randomized turbulent noise effect which is posterized at 12 frames per second, which cell animation traditionally uses. This effect should be very subtle to accent the other effect. The horizontal and vertical displacement should be no greater than 2.0 pixels when 1080p.

The logo animation is also an integral part of the Mailchimp motion system. The animation system comes from the reassurance of Freddie's wink. The main movement of his head is up and down, and the transitions of the wordmark follow the bounce of his head nod. It's always optimistic and reassuring.

Logo Animation



Vertical Logo

Motion



Horizontal Logo

End-card Animation

The video to the right demonstrates how an end-card might function. It shows how a headline can transition into the logo. The dot of the period bounces, and then transitions into the vertical logo.

Motion



Title-card Animation

The video to the right demonstrates how a title might function. It shows how a headline can transition into video footage with a slide.

Motion



Instagram
Ad Campaigns
in Mailchimp.

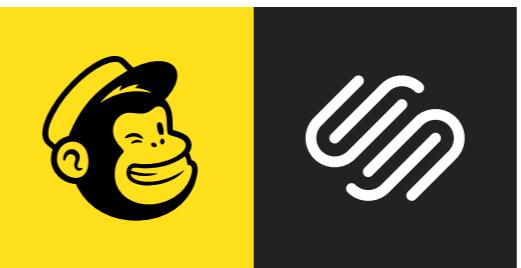
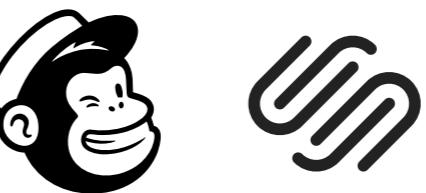
Partnerships

Lockup Types

There are three different ways that Mailchimp can lockup with a partner logo. The first is a full logo lockup. This is ideal if there is a lot of space for the lockup to live.

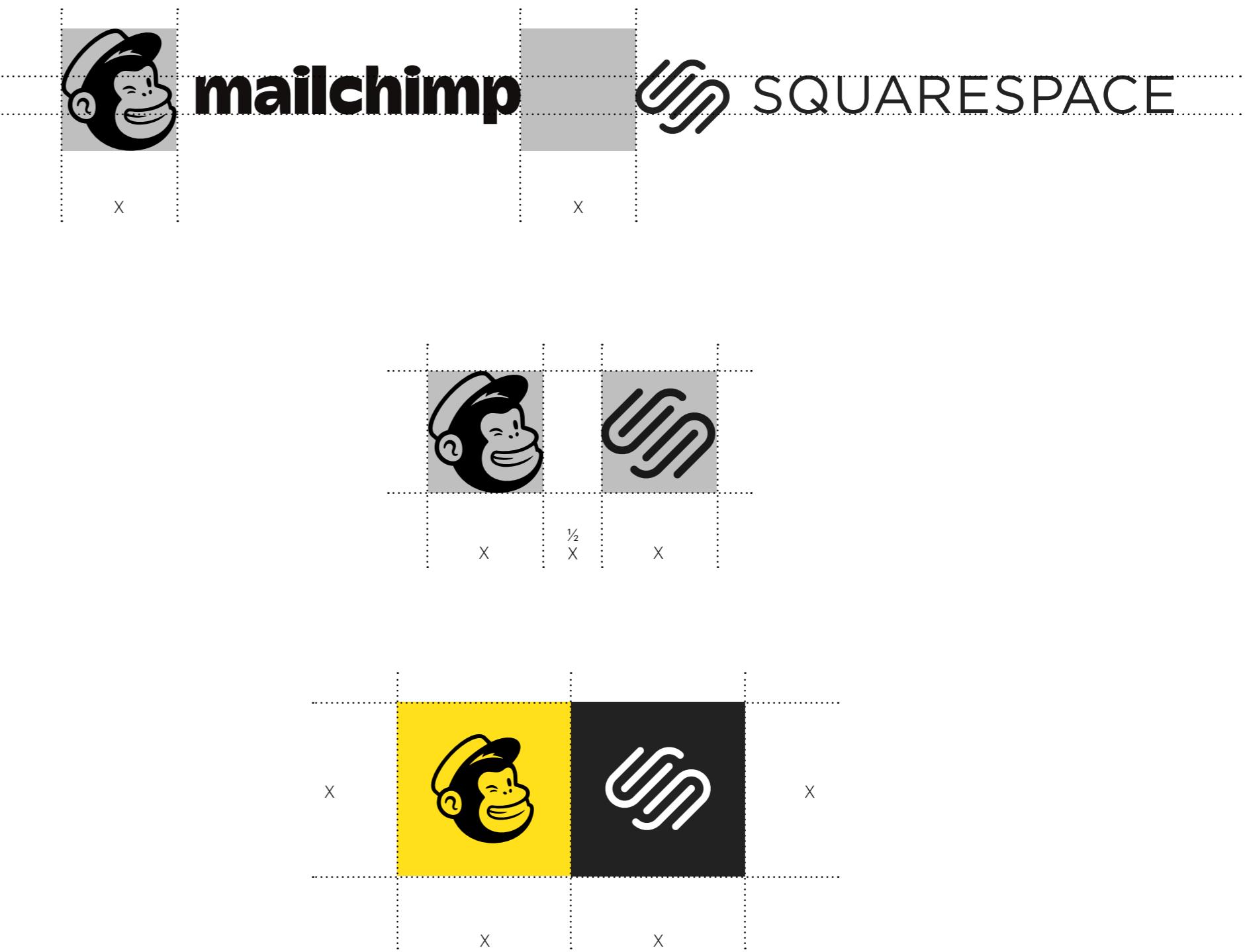
The second and third are icon lockups. One locks up the two in black and white, and the second option allows for the Mailchimp Icon to exist on brand yellow, while the partner logo is white on black.

Partnerships



Locking-up the logos and icons requires finding visual similarities between the two. The two lockups should be lined up with the Mailchimp wordmark x-height matching that of the partner's logo. The space between the two should be the same as the width of Freddie.

The first icon lockup should place the partner icon inside the same space of the Freddie icon. The distance between the two should be half of the width of Freddie. The second icon lockup is two squares positioned next to each other. The partner logo should visually match the size of Freddie.



Partnership marketing can be simple headline layouts. This shows how this lockup works in two different artboard sizes.

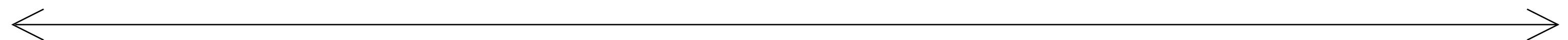
The primary partner lockup should be the two black and white icons placed at the bottom of the composition. A supporting title adds context, such as "New from Mailchimp." A big, bold headline advertises what the partner offering is.



Sometimes Partnership Marketing will have illustrations. This shows how Mailchimp can own our visual language, while hinting to a partnership with another organization.



When approaching Partnerships, let the marketing either live in Mailchimp's brand world, or the partner's. Never try to visually mix two brands. Mixing two brand visual languages creates an entirely new identity, which can be confusing for the consumer, and it dilutes Mailchimp's strong brand voice.



Mailchimp

Looks like Mailchimp's brand.

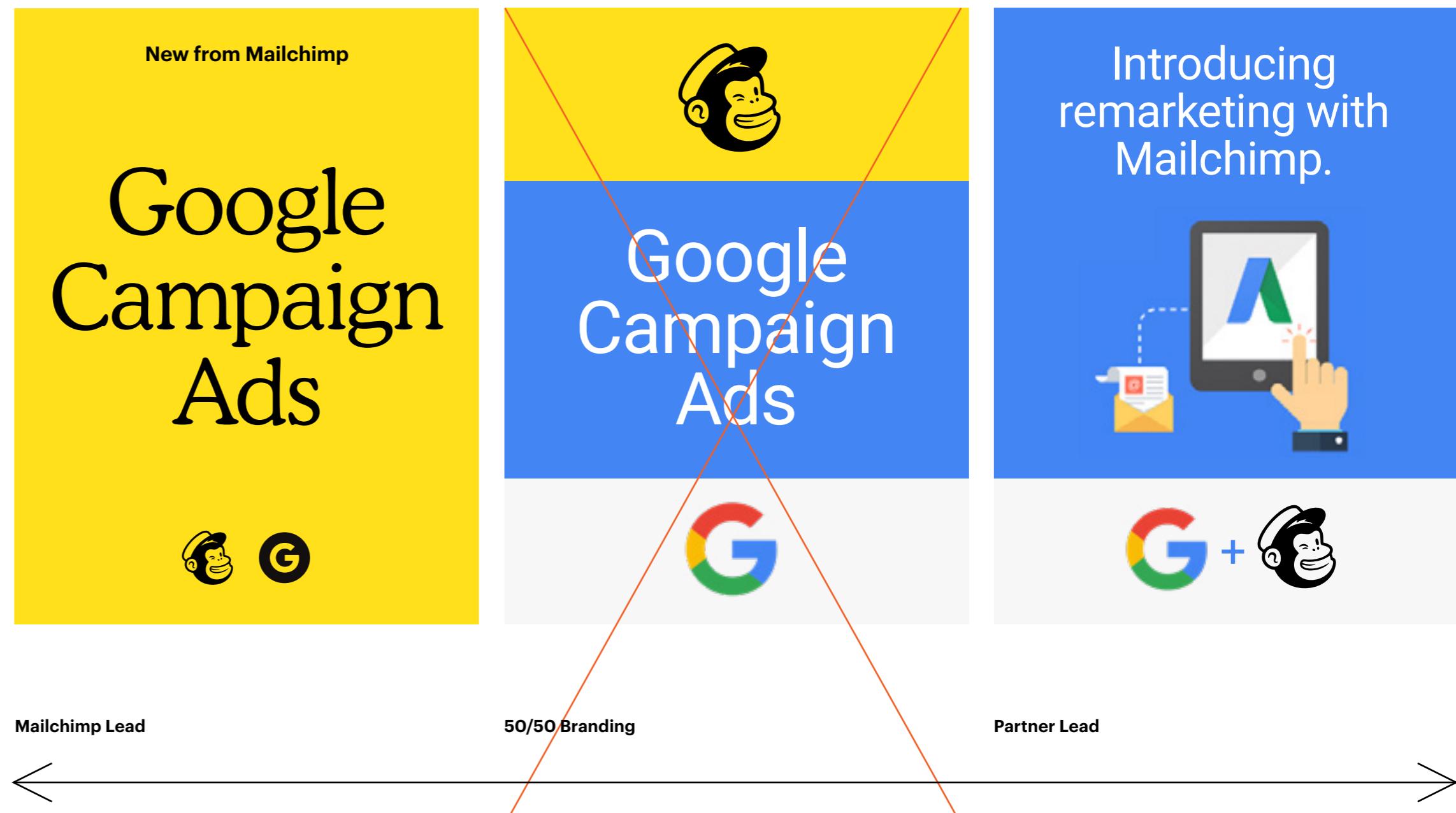
Partner

Looks like the partner's brand.

~~50/50~~

A visual mix of both brands

Never adapt both brand's visual languages to create a campaign. If creating a partnership marketing piece, it should most likely should live as a Mailchimp brand led design.



Editorial design

Now that we've gone through all the individual elements, we can dive in to how they all come together. The Mailchimp design system uses the principles of Editorial Design to create compositions, projecting sophistication and expertise.

References

Editorial Design

Think small.

Our little car isn't so much of a novelty
as you might think.
A couple of dozen college kids don't
try to squeeze into it.
The gas of the gas station doesn't
smell like gasoline.
Nothing ever comes at our shape.
In fact, some people who drive our little
VW don't even think 32 inches is the goal.
They're going great guns.
Or getting the gas or oil instead of five
quarts.
Or never needing anti-freeze.
Or getting us 40,000 miles on a set of
new tires.
That's because once you get used to
it, you'll never want to go back.

Volkswagen Ad
1959

ANNALS OF POLITICS
THE POWER BROKER
I-THE LEFT BILL-DRAFTER IN ALBANY

THIE power of most public officials is measured in years. The power of Robert Moses was measured in decades. It was broadly handed to him on April 18, 1934, ten years after he had entered government. He held it for half a century, longer if we count his first few days. After decades of effort—until the day in 1968 when he realized that he had either misnamed Nelson Rockefeller or been chosen by him and, in either case, had lost the last of it—and it was a power so substantial that in the fields in which he chose to exercise it as a master of New York City or governor of New York State seriously challenged it. He held the power during the administration of six governors—Alfred E. Smith, Franklin D. Roosevelt, Herbert H. Lehman, Thomas F. Dewey, and W. Averell Harriman—as well as Rockefeller. He held it during the administrations of five mayors—Fiorello LaGuardia, William O'Dwyer, Vincent R. Impellizeri, Robert F. Wagner, Jr., and John V. Lindsay.

And with this power Robert Moses shaped New York. The very skeleton of the city was shaped by him. He built the Cross-Bronx Expressway, the Thruway, the Bronx-Whitestone Expressway, the Brooklyn-Queens Expressway, the Staten Island Expressway, and the Long Island Expressway. He built the Harbor River Drive and the West Side Highway.

Only one bridge of New York City—the Bronx—is on the mainland of the United States, and the four island bridges are linked to it and to each other by bridges. Since 1931, when major bridges have been built in the city—immense structures, anchored by scores of tall or seemingly-slim pylons supported by cables made of thousands of strands of wire—there are 14 major bridges across the city and three links to the Bronx. What a single engineer did for New York is beyond comprehension. The major bridges are the Triborough, the Verrazano, the Major Deegan Expressway, the Van Wyck Expressway, the Stevens Expressway, the Gowanus Expressway, the Prospect Expressway, the Bayonne Bridge, and the Bronx-Whitestone. Robert Moses built every one of these bridges.

Handling out from the map's delicate memory of gridiron representing streets are scores of lines that denote the major roads on which automobiles and trucks move—roads whose location does as much as any single factor to delineate where a city's people live and work. What a single engineer did for New York is beyond comprehension. The major roads are the Thruway, the Martin Parkway, the Henry Hudson, the Cross-Bronx, and the Bronx-Whitestone. Robert Moses built every one of these roads.

Surrounding New York

most grown of all luxury apartment houses built under urban-renewal programs. Alongside some of these grow stand college lecture halls and dormitories. Alongside one stands Lincoln Center, the world's leading and most imposing cultural center, and alongside another stands the New York Coliseum. Once, other buildings stood on the sites of the green spaces, lecture rooms, dormitories that had been there for centuries, large apartment houses that were razed and never rebuilt. Robert Moses decided that these buildings would be gone down, and it was Robert Moses who decided that the dormitories, the cultural center, the Coliseum, and the new apartment houses would be erected in their place.

The eastern edge of Manhattan was completely altered between 1945 and 1958. Northward from the bulge of Columbus Circle, two miles of land, linking apartment houses. All sorts of new public housing—Towers with flats, the public housing buildings alongside the expressways or set in rows beside the Rockaway, they contain a hundred and seventy thousand apartments and six hundred thousand persons—a population bigger than that of Mississippi. These buildings were constructed by the New York City Housing Authority, almost half of them between 1945 and 1958. Robert Moses was never a member of the Housing Authority, but his relationship with it was very limited at its best. But between 1945 and 1958 no site for public housing was selected and no batch of public-housing project built without his approval.

North of the public housing are two immense "private" housing developments: Inverness, Town and Country Club. Robert Moses was the dominant force in their creation, too, and still dominates much along the East River since the building of the United Nations headquarters. Moses cleared away the shambles re-housing the U.N. to New York and he supervised the construction of its headquarters.

North of the public housing are two immense "private" housing developments: Inverness, Town and Country Club. Robert Moses was the dominant force in their creation, too, and still dominates much along the East River since the building of the United Nations headquarters. Moses cleared away the shambles re-housing the U.N. to New York and he supervised the construction of its headquarters.

Robert Russell considers *Time* magazine to be "scurrilous and utterly shameless in its willingness to distort." **Ralph Ingersoll:** "In ethics, integrity, and responsibility, *Time* is a monumental failure." **Irwin Shaw:** *Time* is "nastier than any other magazine of the day." **Sloan Wilson:** "Any enemy of *Time* is a friend of mine." **Igor Stravinsky:** "Every music column I have read in *Time* has been distorted and inaccurate." **Tallulah Bankhead:** "Dirt is too clean a word for *Time*." **Mary McCarthy:** "*Time*'s falsifications are numerous." **Dwight Macdonald:** "The degree of credence one gives to *Time* is inverse to one's degree of knowledge of the situation being reported on." **David Merriek:** "There is not a single word of truth in *Time*." **P.G. Wodehouse:** "*Time* is about the most inaccurate magazine in existence." **Rockwell Kent:** *Time* "is inclined to value smartness above truth." **Eugene Burdick:** *Time* employs "dishonest tactics." **Conrad Aiken:** "*Time* slants its news." **Howard Fast:** *Time* provides "distortions and inaccuracies by the bushel." **James Gould Cozzens:** "My knowledge of inaccuracies in *Time* is first-hand." **Walter Winchell:** "*Time*'s inaccuracies are a staple of my column." **John Osborne:** "*Time* is a vicious, dehumanizing institution." **Erik Bentley:** "More pervasive than *Time*'s outright errors is its misuse of truth." **Vincent Price:** "Fortunately, most people read *Time* for laughs and not for facts." **H. Allen Smith:** "*Time*'s inaccuracies are as numerous as the sands of the Sahara." **Taylor Caldwell:** "I could write a whole book about *Time* inaccuracies." **Sen. John McClellan:** "*Time* is prejudiced and unfair."

Die Neue Haas Grotesk

January/February 1964 VOLUME ONE, ISSUE ONE • \$1.25

Helvetica
1957

Fact Magazine
1964

Our approach to creating compositions is drawn from the practice of Editorial Design. This means that we adhere to the usage of a gridded system that features thoughtful interplay between text and image to create a holistic narrative. Hallmarks of Editorial Design are bold typographic treatments, varying page layouts, and creative integration of photography or illustration.

Big Headlines—

The Headline Typeface conveys a friendly and trustworthy impression at large scale. When possible, use big headlines. Supporting Headlines should share a closer relationship to the Body Copy to ensure that the Headlines always stand out first.

Contrast & Texture—

There should always be a large scale difference between headlines and body copy. Supporting Headlines should also have a large scale difference with tertiary copy. This will create a typographic texture that feels editorial.

White Space—

There should be generous white space around each element. Things should have plenty of space and not feel crammed.

Ample margins on page.



Landing Page Templates

New with Mailchimp

Example of Headline creating a strong anchor.

Give your customers a clear call to action. With Mailchimp, you can create beautiful landing pages that make it easy for people to buy your products or join your list. Lecabo. Nam abo. Im nem facestem sus et aut etur, que autat lab ipidel eriorepta ipsunt as nimentias quo omniam, volum a num explibust.

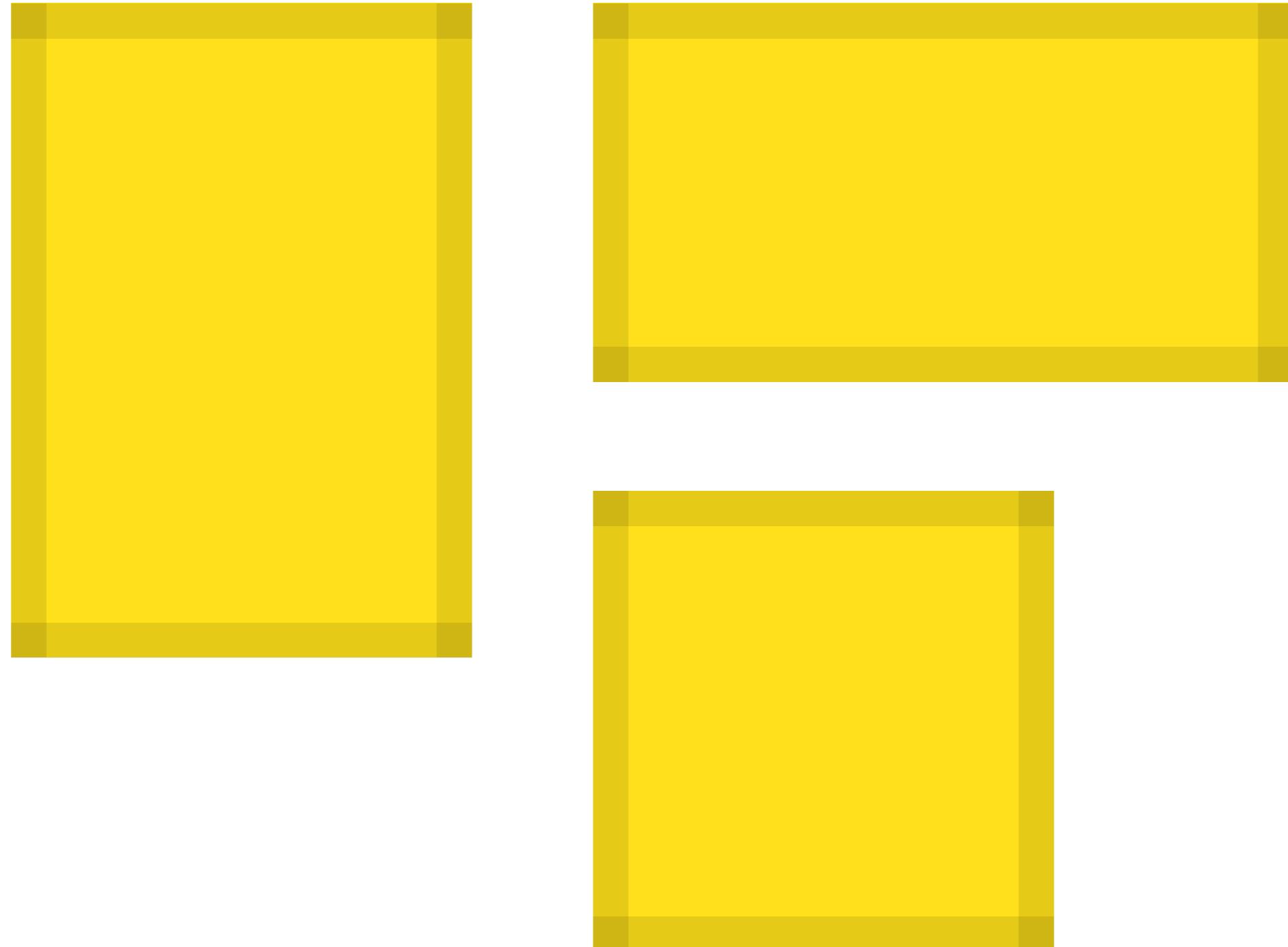
Contrast between Headline and Body Copy. A lot of white space.

No more than 3 type sizes per composition.

All elements are aligned to a center line.

The first step of Editorial Design is to step up the artboard with ample margin. The margin can vary from composition to composition, but should always feel consistent across brand communications.

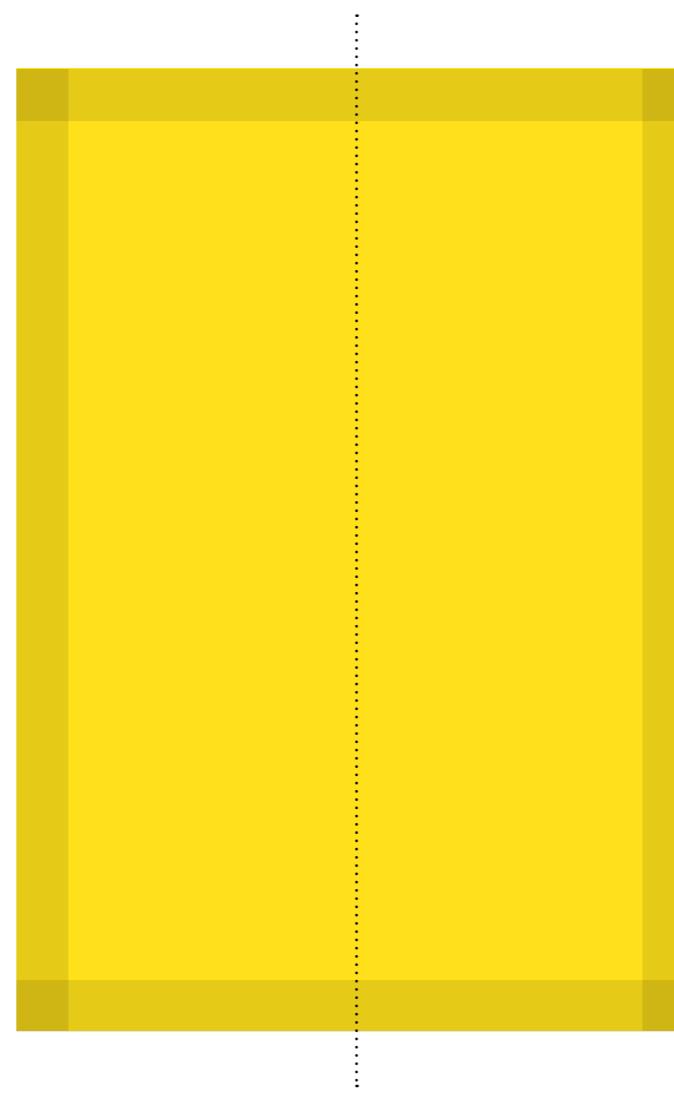
All content should live inside the margins, and should never bleed outside. The only exception for this rule is if an illustration has been purposefully created to come off the page.



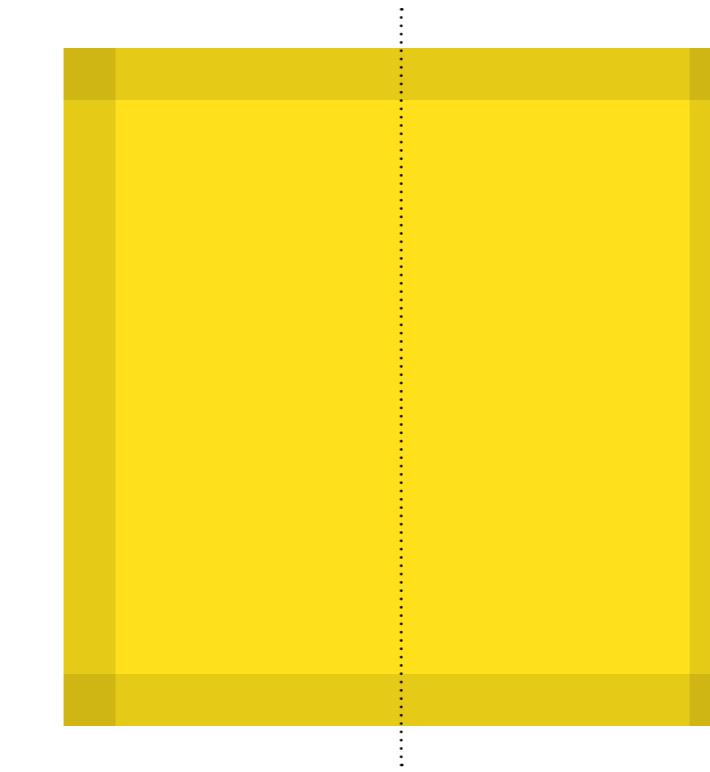
Center Guide Lines

Divide the artboard in half vertically with a guide line. All of the content will align to the center line.

Sometimes compositions will be more complex and will require a full grid system, such as a website, app, complex poster, or magazine.



Editorial Design



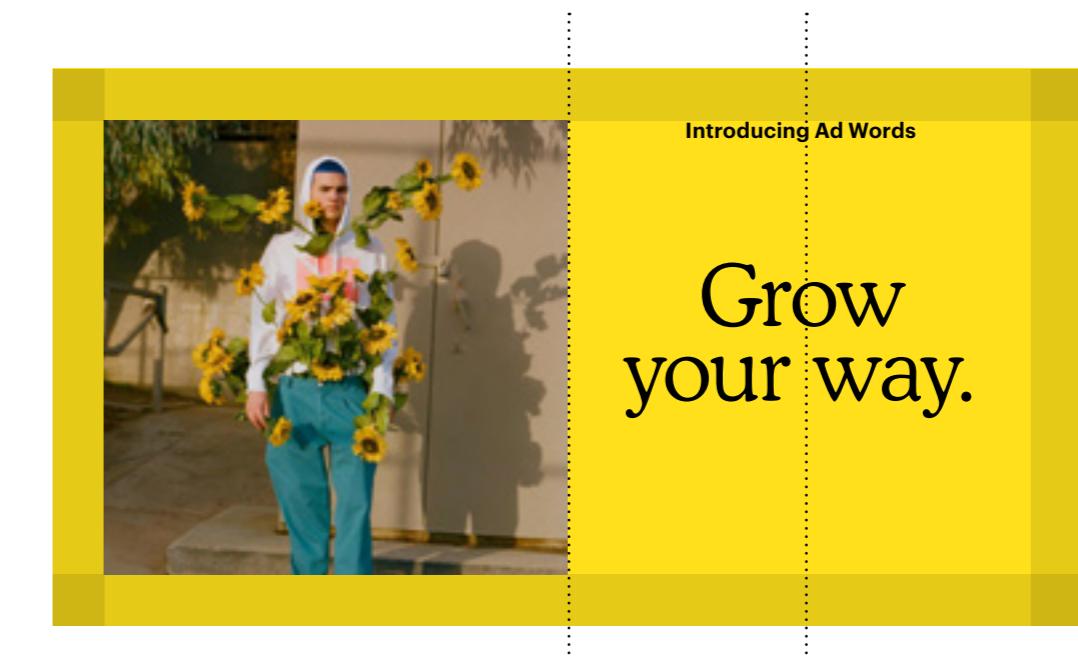
Center Align Content

Add the content to align to the center guideline. Some compositions, such as the photo composition on the top right, will use the center line to divide the space in half. Add another center line to divide the artboard into quarters in order to align the type.

These are just a few examples of compositions that can be created in the Editorial Design style. Please refer to the Showcase section for more examples.

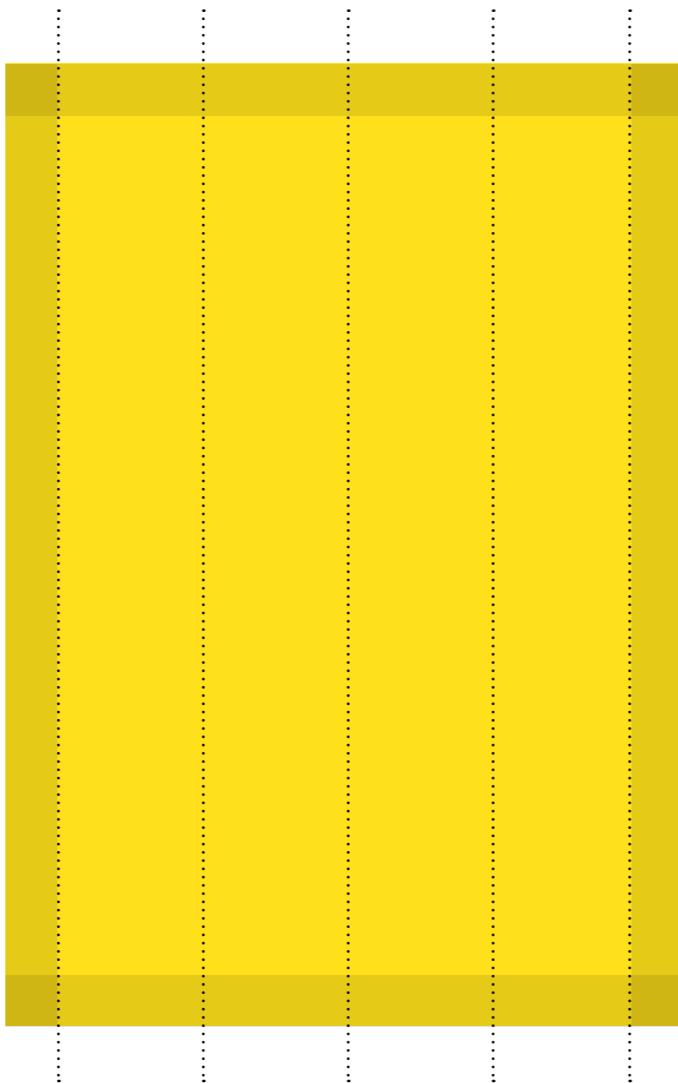


Editorial Design

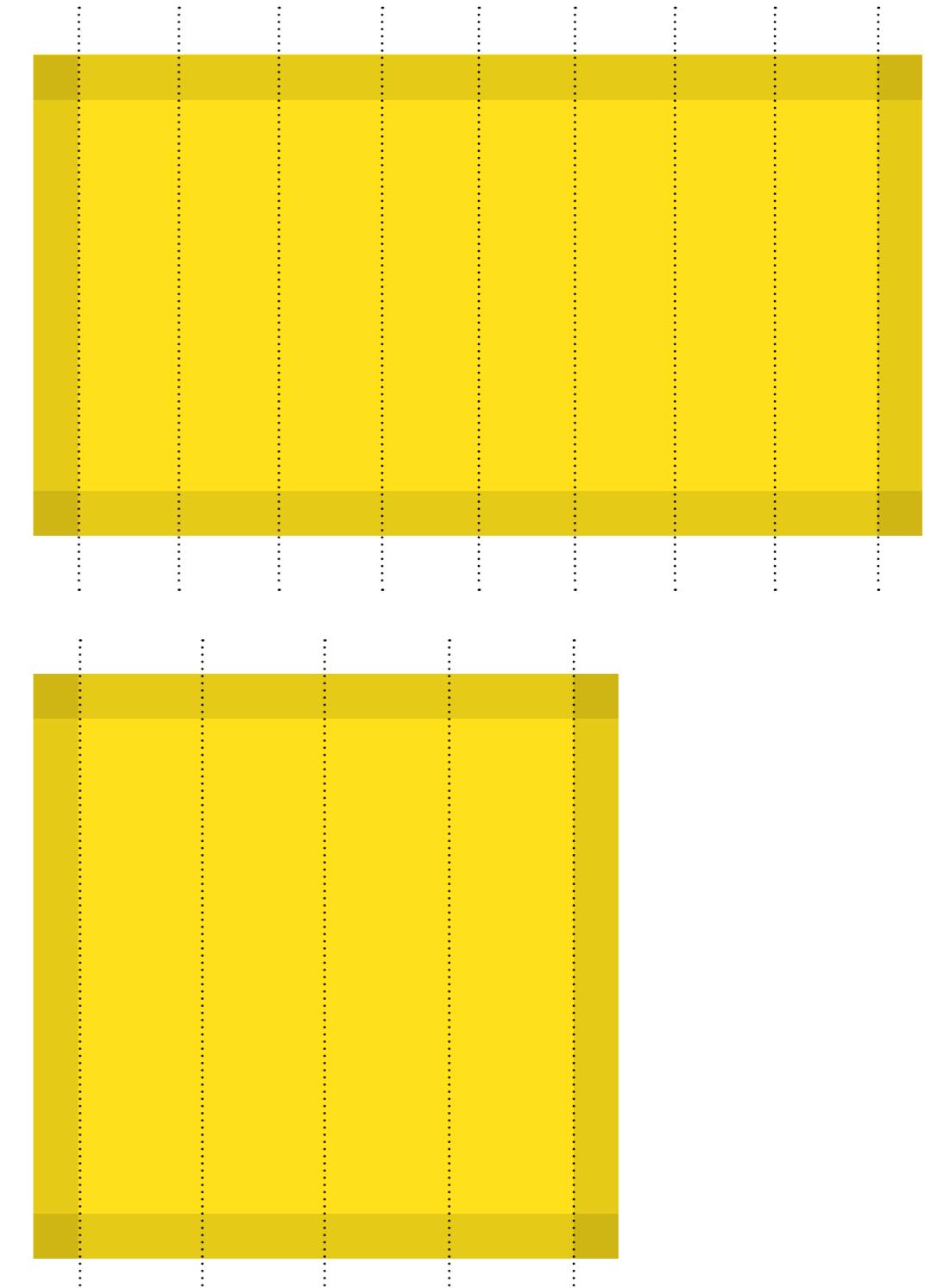


Advanced Grid System

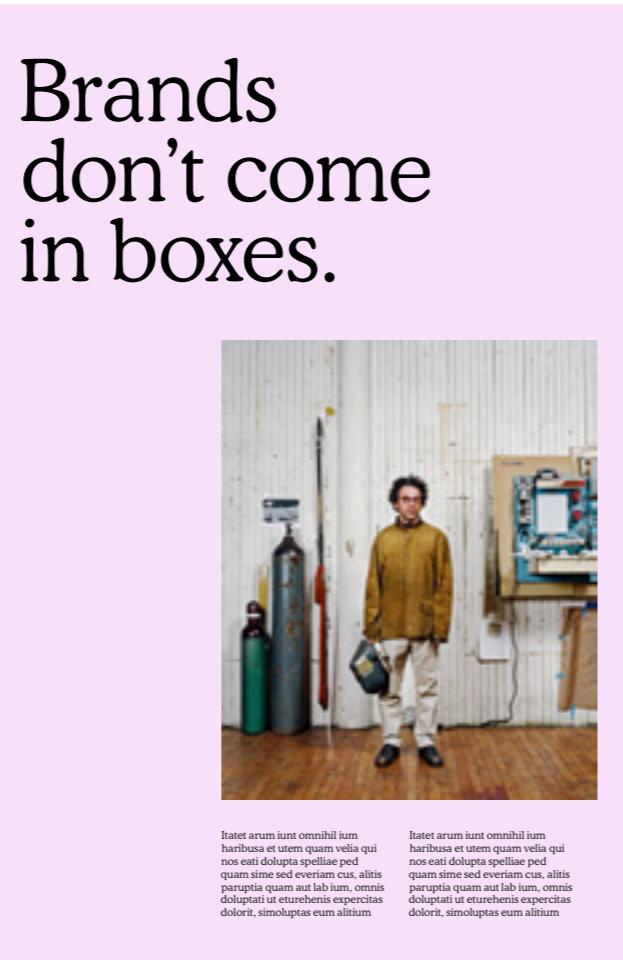
In some situations, a more complex guideline system will need to be created. Keeping the same margins, create grid lines that best work for your composition and its dimensions. Vertical grid lines should be sufficient in most cases, but add horizontal grid lines as well if needed.



Editorial Design



These are three examples of different types of compositions that can be created by using a grid system. All the typography aligns to the grid, as well as the illustrations and photography.



Build the brand
you want—

only pay for
the tools
you need.

Marketing

Types of Marketing

The Mailchimp brand is expressed through many types of marketing, from large billboards to internal merchandise to business cards.

When designing for marketing applications, always keep in mind the Core to Dynamic spectrum. While core elements of our brand should always remain consistent, dynamic elements may dial up and down in volume in consideration of context, intent, and the potential audiences and their familiarity with Mailchimp. A web banner should be treated differently than an office mural. Generally, internal marketing can be more dynamic and expressive.

Marketing

Out-of-Home—

Billboard

Poster

Poster series

Trade show marketing

Transit wrap

Digital—

Web banner

Facebook post

Facebook banner

Instagram post

Twitter post

Internal—

Business cards

Apparel

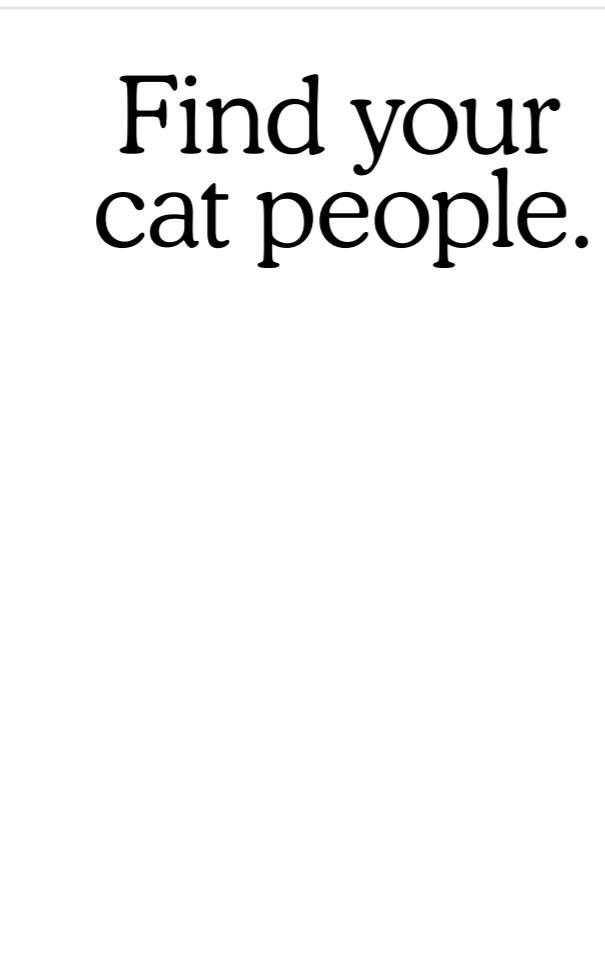
Onboarding

Booklets

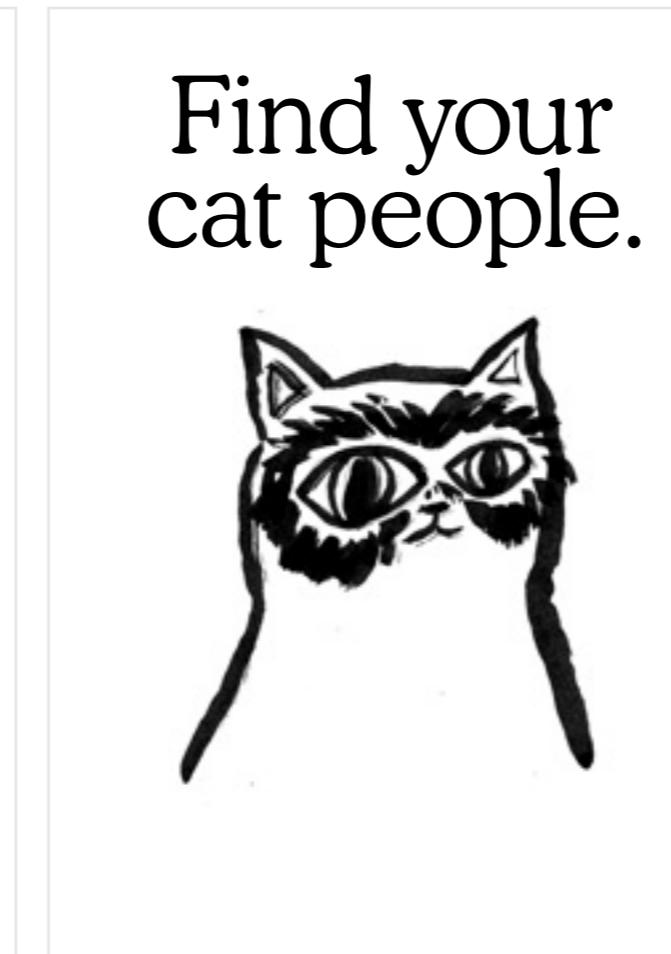
Magazine

Office mural

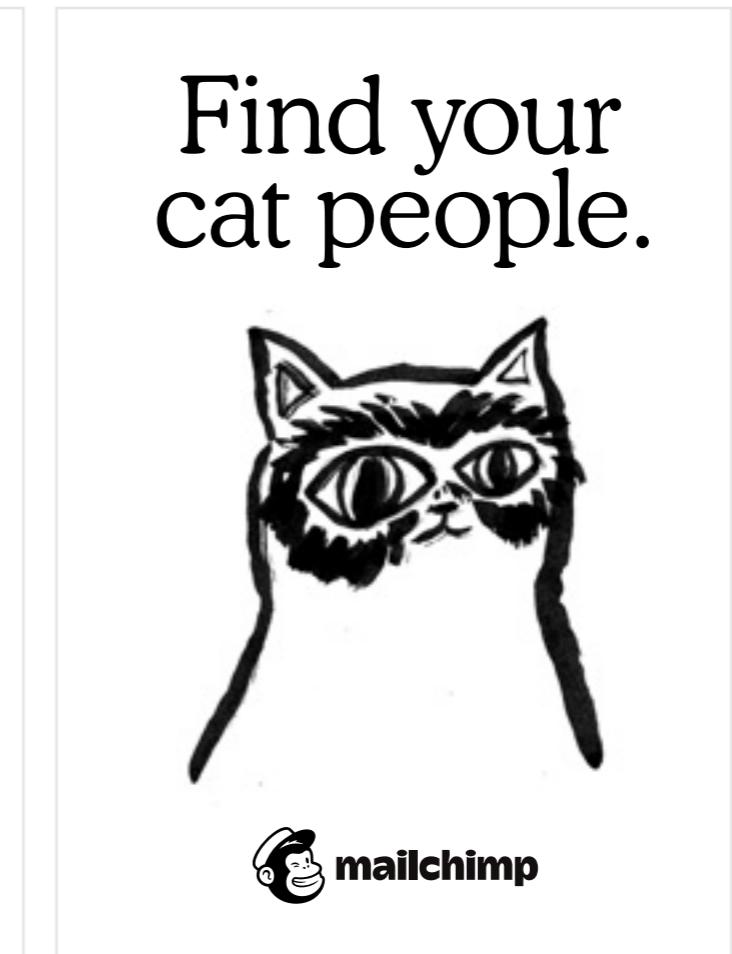
The five high level steps to creating a marketing asset.

**1—Concept and Sketch.**
Think of a concept and sketch out ideas based on the key words.**2—Create a Headline.**

Following language rules laid out in the Mailchimp Tone and Voice, create a simple and concise headline. Stop here if your composition is only type driven.

**3—Add a Photograph or Illustration.**

This can be the trickiest step. If the marketing asset is highly visible, a photoshoot might need to be planned or an illustration may take a while to conceptualize and create.

**4—Add a Logo and Supporting Material.**

Always sign off your communications with a Logo, unless it lives in a Mailchimp-owned space. Consider also added sub-text that adds additional information if needed.

**2—Add Color (Optional).**

Add color as the last step, if needed.

Creating a poster series follows the same principles as creating a singular asset. Make sure all the content lines up perfectly, and all the artboards use the same margins and guidelines. Use no more than 3 different type sizes in a poster series. Feel free to mix and match illustration and photography, but never in the same composition.

The image displays a series of four posters arranged in a grid, illustrating branding principles. The first poster on the left features an orange cat illustration on an orange background. The second poster in the middle-left contains text about Mailchimp's brand identity. The third poster in the middle-right shows a person wearing round glasses from behind. The fourth poster on the right features a green background with text.

You are what makes your brand different. Mailchimp is for anyone ready to flip, twist, and bend the rules to serve their crazy idea.

Build your brand.

mailchimp

mailchimp



The Mailchimp logo, a black cartoon monkey head with a wide smile, is positioned at the top center of the yellow section.

Grow your
brand
your way.

mailchimp

Say hi.
In an ad.
Like
this one.

mailchimp

Find your people.



mailchimp



This is Tony. People visit his store. It's a good store. He spent a lot on ecommerce integration. Trouble is, people who visit his store don't always buy his stuff. Mailchimp ad retargeting helped with that.

It worked by bringing people back to his site, from other sites. Now people come back to buy stuff from Tony. Tony is selling more stuff with Mailchimp.

mailchimp



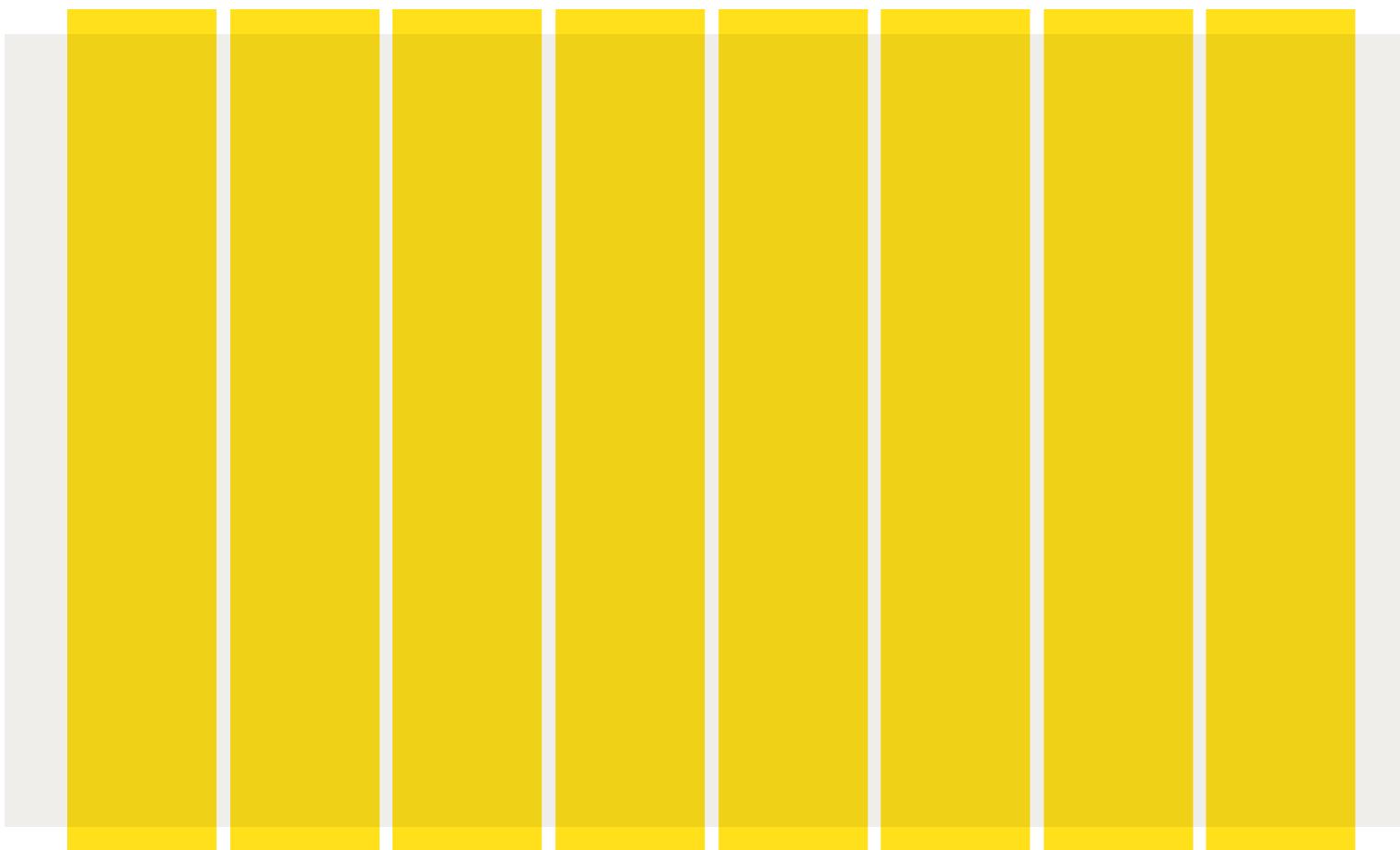
Your
brand is
one of
a kind.

mailchimp

Digital experience

Flexible Grid System

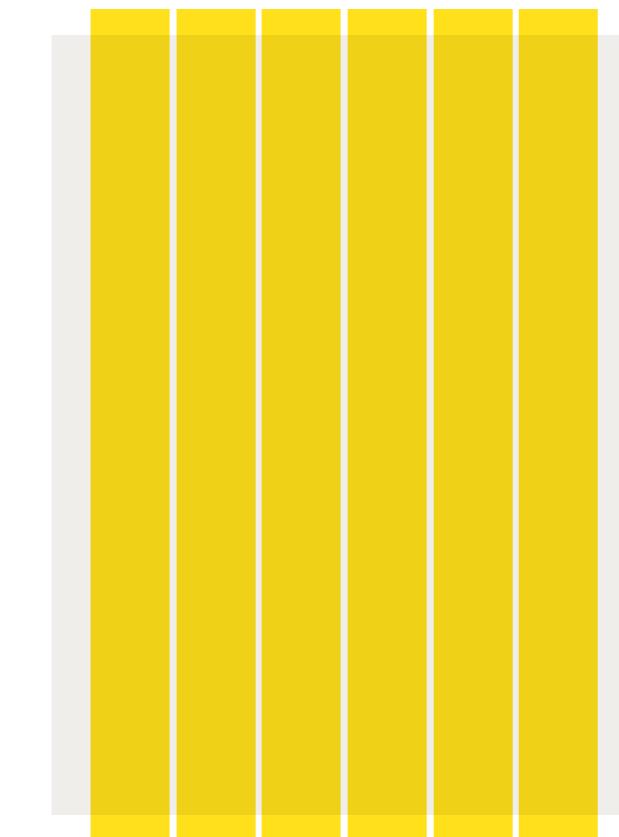
The website is a flexible editorial design system that will gracefully scale down to mobile, with large typography headlines and impactful imagery and type play.



Website **8 Column Grid**

The website is designed to conform to an eight column grid.

Digital Experience



Tablet **6 Column Grid**

As it scales down to a tablet, the grid becomes 6 columns.

Mobile **4 Column Grid**

As it scales down to a mobile device, the grid becomes 4 columns.

There are three main headline styles for web use. H1 should be the largest for impact. H2 is the primary secondary headline, and should be used for most headlines sitting under the primary H1 headline.

The H3 headline is for tertiary headlines, and is less frequent. It uses Cooper Medium to hold up at small scales.

Note —

Please refer to page 150 for more information on tracking/leading values.

H1 — Cooper Light 90pt

Own your niche. Grow your brand.

H2 — Cooper Light 32pt

Selling out is a good thing. When it comes to your products.

H3 — Cooper Medium 23pt

You are what your makes brand different. Mailchimp is for anyone ready to flip, twist, and bend the rules to serve their crazy idea.

Graphik Regular 16pt is the main body copy type to be used in 75% of digital experiences. It can be used in Portobello for supporting information, such as the date something was posted.

Graphik should be used at a bigger point size for long form copy, such as blog posts. This allows for users to read the copy easier for longer periods of time. However, no more than two body copy sizes should ever be used.

Graphik can also be used at Semibold for Supporting Titles. No more than two weights of Graphik should be used in one composition.

Body Copy — Graphik Regular 16pt

This is Tony. People visit his store. It's a good store. He spent a lot on ecommerce integration. Trouble is, people who visit his store don't always buy his stuff. Mailchimp ad retargeting helped with that. It worked by bringing people back to his site, from other sites. Now people come back to buy stuff from Tony. Tony is selling more stuff with Mailchimp.

Body Copy Supporting — Graphik Regular 16pt in Portobello

June 8, 2017 — 6 min read

Body Copy Long Form — Graphik Regular 20pt

This is Tony. People visit his store. It's a good store. He spent a lot on ecommerce integration. Trouble is, people who visit his store don't always buy his stuff. Mailchimp ad retargeting helped with that. It worked by bringing people back to his site, from other sites. Now people come back to buy stuff from Tony. Tony is selling more stuff with Mailchimp.

Supporting Title — Graphik Semibold 16pt in Portobello

Related Topic

Use this chart to transition from point sizes to digital units.

Point Size	Pixel Size	Em Size	Letter-spacing	Line Height
12 pt	16 px	1 em	0 px	17 px
14 pt	19 px	1.2 em	0 px	20 px
18 pt	24 px	1.5 em	0 px	25 px
20 pt	26 px	1.6 em	0 px	27 px
24 pt	32 px	2 em	0 px	32 px
30 pt	40 px	2.45 em	-0.5 px	40 px
36 pt	48 px	3 em	-0.5 px	48 px
48 pt	64 px	4 em	-0.5 px	63 px
60 pt	80 px	5 em	-1 px	79 px
72 pt	96 px	6 em	-1 px	95 px

For in product, Cooper should not be replaced as a display typeface. However, Graphik could possibly need to be replaced with a fall back typeface depending on the platform.

Across all platforms, the primary fallback typeface should be Helvetica. When Helvetica is not available, Arial should be the secondary backup.

Body Copy — Graphik Regular

This is Tony. People visit his store. It's a good store. He spent a lot on ecommerce integration. Trouble is, people who visit his store don't always buy his stuff.

Body Copy Backup — Helvetica Regular

This is Tony. People visit his store. It's a good store. He spent a lot on ecommerce integration. Trouble is, people who visit his store don't always buy his stuff.

Body Copy Backup — Arial Regular

This is Tony. People visit his store. It's a good store. He spent a lot on ecommerce integration. Trouble is, people who visit his store don't always buy his stuff.

In digital use, for short sections of text that are less than 5 lines of copy, please center the typography. If there are more than 5 lines, please left align.

In both cases, make sure the rag (the ends of the lines) are carefully considered. Centered typography is more difficult to rag due to lateral symmetry. Please refer to the typography section for more details on setting body copy.

Related Topic

How do I use Google Ad Campaigns?

When you create a campaign in Mailchimp, we give you lots of flexible settings and design options, as well as builder tools that walk you through every step of the process.

[Continue reading](#)

Centered Aligned Body Copy

Free, and easier than ever.

Marketing automation provides powerful solutions that talk to your customers just like you would. Save time so you can focus on other aspects of your business. Mailchimp's free email automation tools help you stay connected to your customers every step of the way.

If you're new to marketing automation, or Mailchimp automation triggers, get up to speed with one of our guides: What is Marketing Automation? Unlike one-off campaigns, automations can be left running in the background, taking repetitive tasks off your plate. You can welcome your new subscribers, reach out to people who abandon their online shopping carts, and win back lapsed customers. It's like having a second brain to help you run your business.

Left Aligned Body Copy

The space between different sizes of typography should be carefully considered. The space below each section should be equal to one break space of that type size.

Own your niche. Space

Mailchimp is the world's largest marketing automation platform. It's like a second brain that helps millions of customers—from small e-commerce shops to big online retailers—find their audience, engage their customers, and build their brand.

Breaking Space H1

A breaking space visually equal to H1.

Integrate Your Flow Space

When you create a campaign in Mailchimp, we give you lots of flexible settings and design options, as well as builder tools that walk you through every step of the process.

Space
[Learn more](#)

Breaking Space H2

For smaller headlines, the breaking space should still be equal to previous type size.

CTAs, buttons, and hyperlinks are integral parts of the Mailchimp.com digital experience. Buttons should have plenty of padding and margin space. They should never be crowded in to fit in a busy space.

The main CTA color is Kale, with Radish as a secondary option. To maintain consistency, there are two button sizes, a Regular (250px wide) and a Short (125px wide). Both buttons are 48px tall. All buttons should have a 1px rounded corner.

Text link CTAs should be in the fallback colors. They are in Graphik Semibold with a 1px solid underline.

Primary Button —
Graphik Semibold 16pt



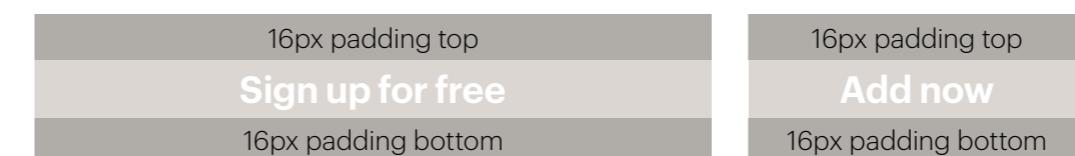
[Calculate your cost](#)

Secondary Button —
Graphik Semibold 16pt



[Calculate your cost](#)

Constructing the buttons:



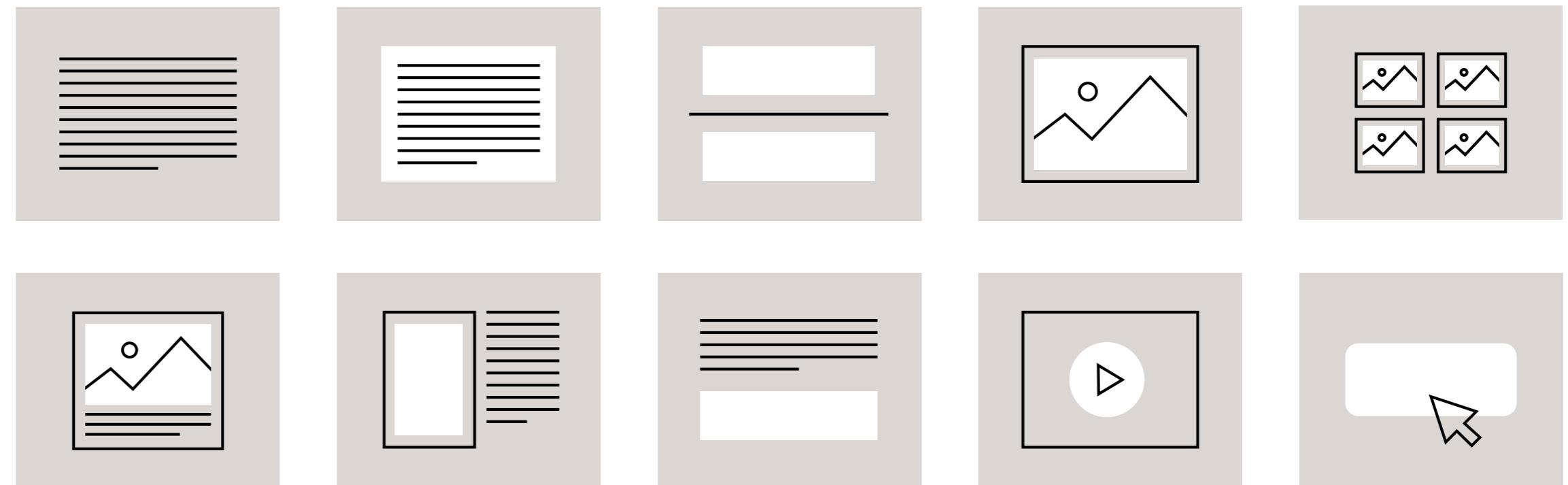
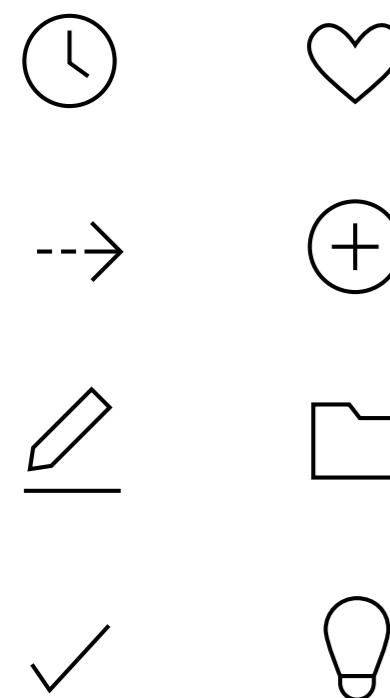
250px

125px

48px

1px round corners

Having a consistent iconography approach across all brand moments is important. The small level of iconography (shown on the left) should feel connected to the largest (shown on the right). The best way to keep this consistent is to use a 1px line for all iconography, and only use a white fill.

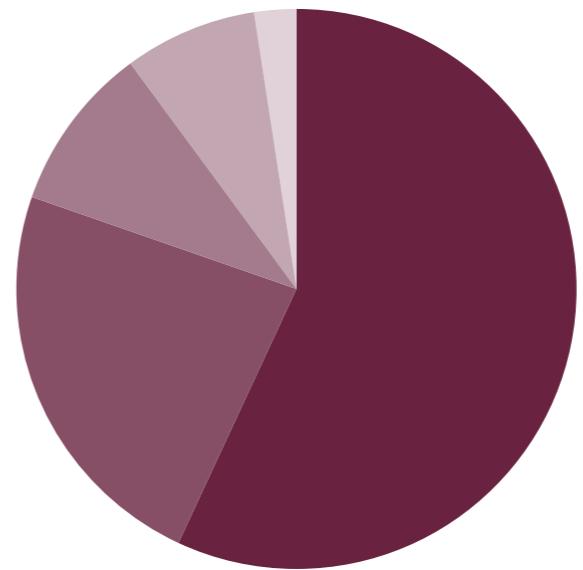


Infographics

Infographics are an integral part of the Mailchimp product experience. They let users quickly understand dense information. Mailchimp infographics use the Infographic Color Palette, found in the color section. The colors step down around 20% in value at each step to keep optimal color differentiation.

The examples to the right show how a pie chart, bar graph, and a segmented bar graph. To show a "lack of value" use the light gray color, Parsnip.

Digital Experience

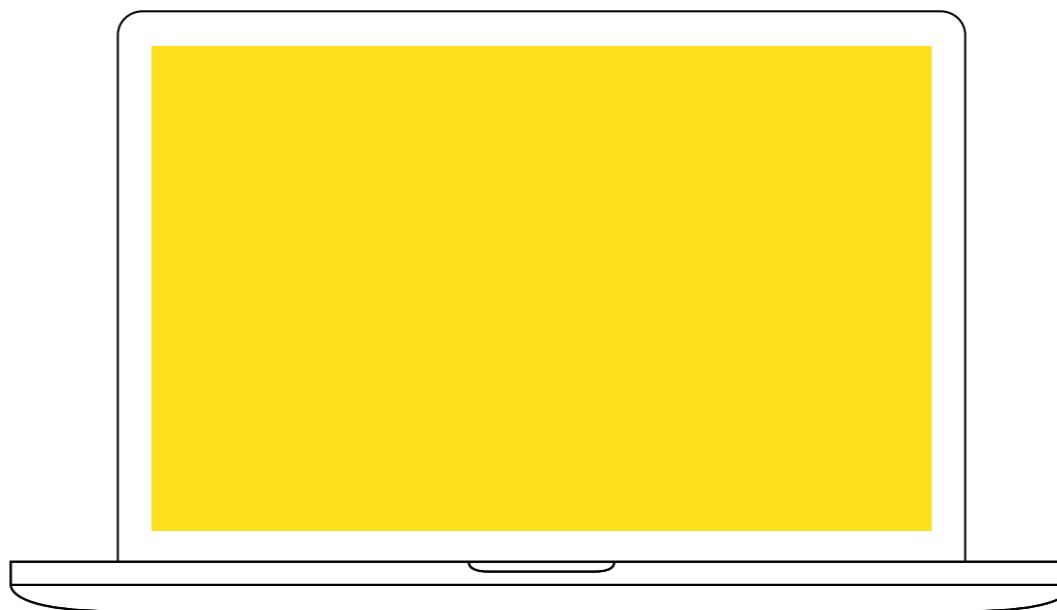


Representing Screens

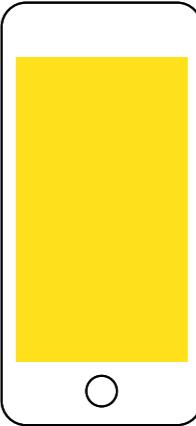
These screen representations show how screens are depicted across all platforms. All line weights will be 1px. The yellow area is to be replaced with whatever screen that is being demonstrated.

By following the same screen representation across all places in the Mailchimp brand, it allows the content inside the screens to take a precedent. The outline should never be hand-drawn; this takes away from the displayed content..

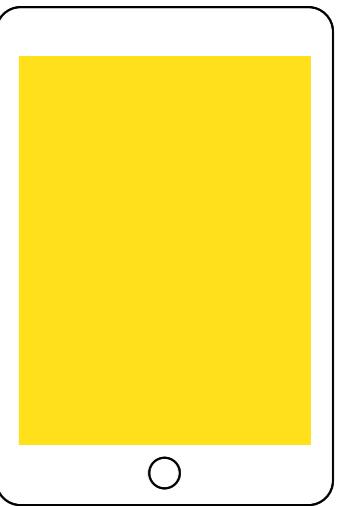
Digital Experience



Laptop Screen
2880 x 1880 px



Phone Screen
1242 x 2208 px



Tablet Screen
1536 x 2048 px

Yellow should be used throughout the digital experience as an anchoring element. The first impressions of the brand should be yellow, while other colors come in the longer you experience the brand.

Yellow should also be used to highlight any Mailchimp produced content, such as Podcasts or Videos. However, take care to avoid over using yellow or else it loses its impact over time.

**Landing Page Header**

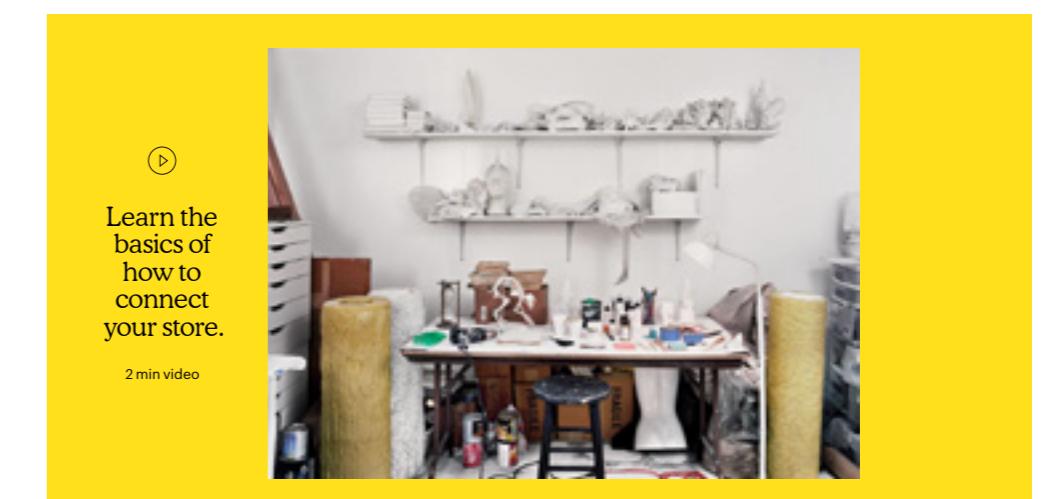
The first yellow moment many users will encounter.

**Search Icon**

Beacons back to the idea that Mailchimp is there to help.

**Podcast Module**

Yellow highlights Mailchimp Educational content.

**Video Module**

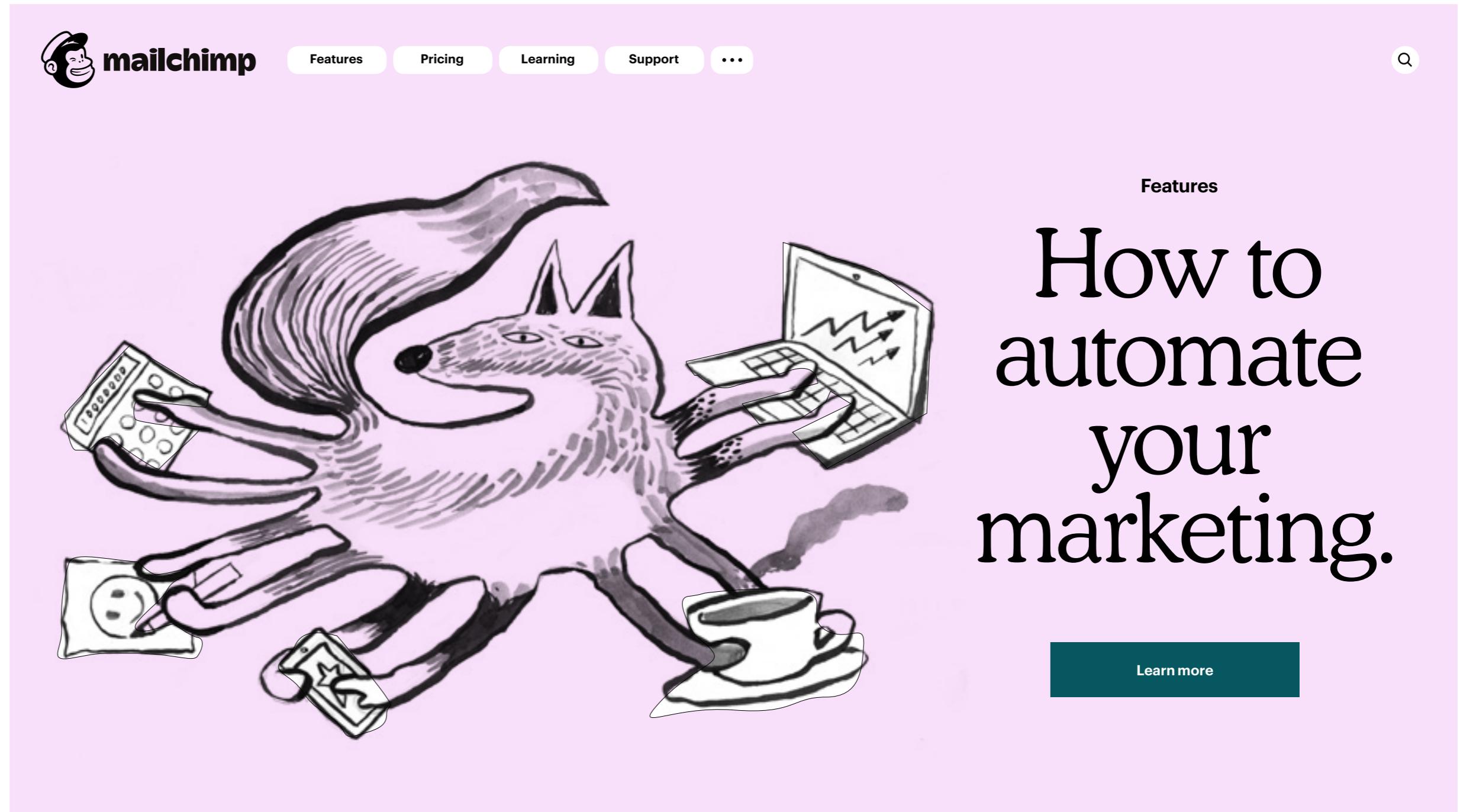
Yellow highlights Mailchimp Educational content or Brand Builder features.

**Footer**

The last impression should always bookend on yellow.

For many users, Landing Pages are the first interaction with the brand. This Landing Page tells a story about Marketing Automation with a fox that is doing five things at once.

A Landing Page should take up the full screen, and can bleed into the next scroll down.

**Rule of Thirds—**

This composition uses 2/3 of the space for illustration, while 1/3 of the space for headline typography.

Hero Illustration—

A Landing Page should always have a Hero Illustration or Surreal Photograph. This is a prime moment to let the brand flex.

[Learn more](#)

Features
**How to
automate
your
marketing.**

Type Layout—

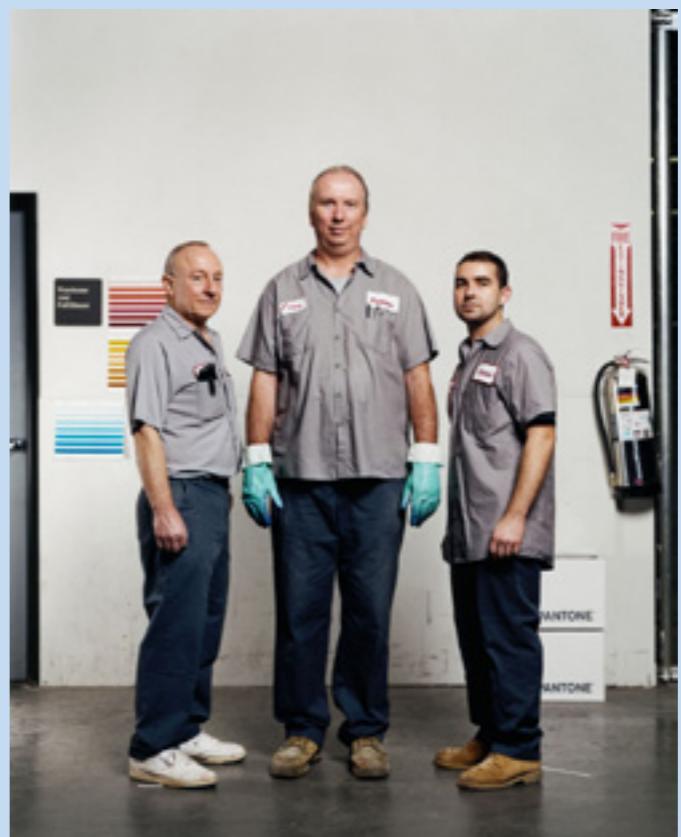
Notice the considered spacing between the Supporting Title, the Headline, and the CTA.

A Brand Builder Insight is a module for the website that injects the voice of a small business from their perspective. It features a set of Everyday Photographs. All components are carefully arranged in an editorial grid system.

A Brand Builder Insight should only take up around 1/2 of the height of the screen.

“Mailchimp has essentially been our 6th man, and we’re only a team of 3. It’s allowed us to reach our customers and to customize everything so it still feels intimate and personal.”

Reggie Thomas
Owner of Pinship

**Left Aligned Type—**

Because there is more than 5 lines of type, it should be left aligned for legibility.

Content Divided—

There is a clear center line. The text lives on the left and the images are gridded on the right. This allows the content to stack gracefully in smaller scales.

Detail Photography—

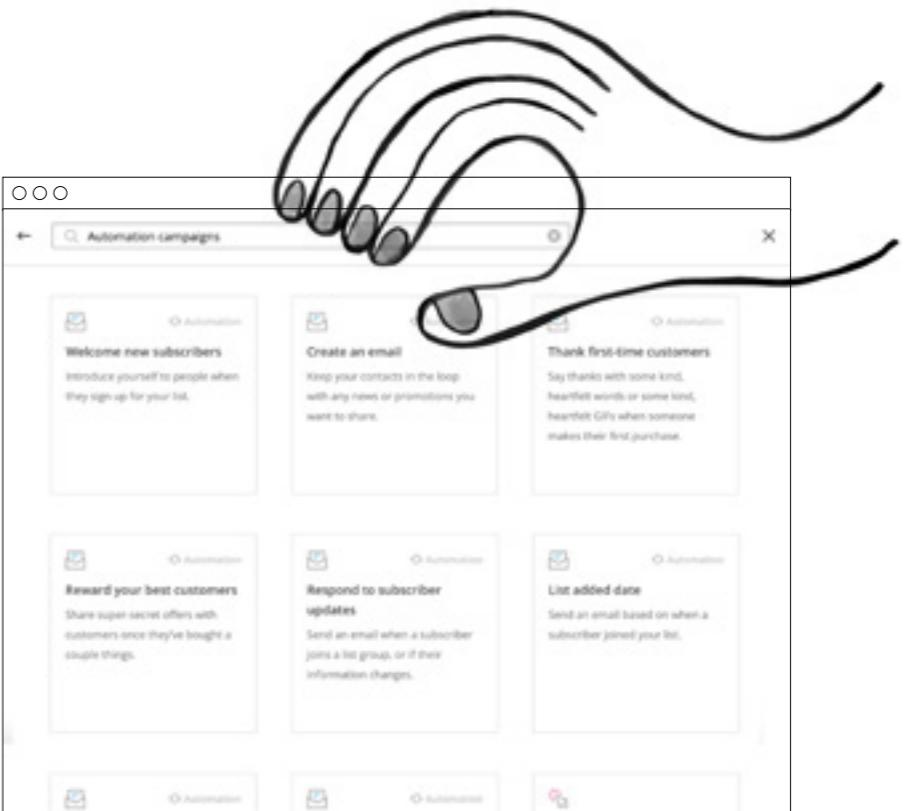
A series of photos adds on to the story of the brand builder.

Use Spot Illustrations in combination with product screenshots to help add context and character to what could be a complex concept.

Unless important to the concept, do not add yellow to illustrations interacting with product moments.

Customize, test, and repeat.

With Mailchimp, you can create the perfect automation for any situation. Provide educational resources to get new contacts acclimated with your organization or products. Share blog updates from your RSS feed, so your audience never misses out. Remind people to renew their membership and reward your top supporters. Or, build your own custom automations with triggers and send times that meet the unique needs of your business.



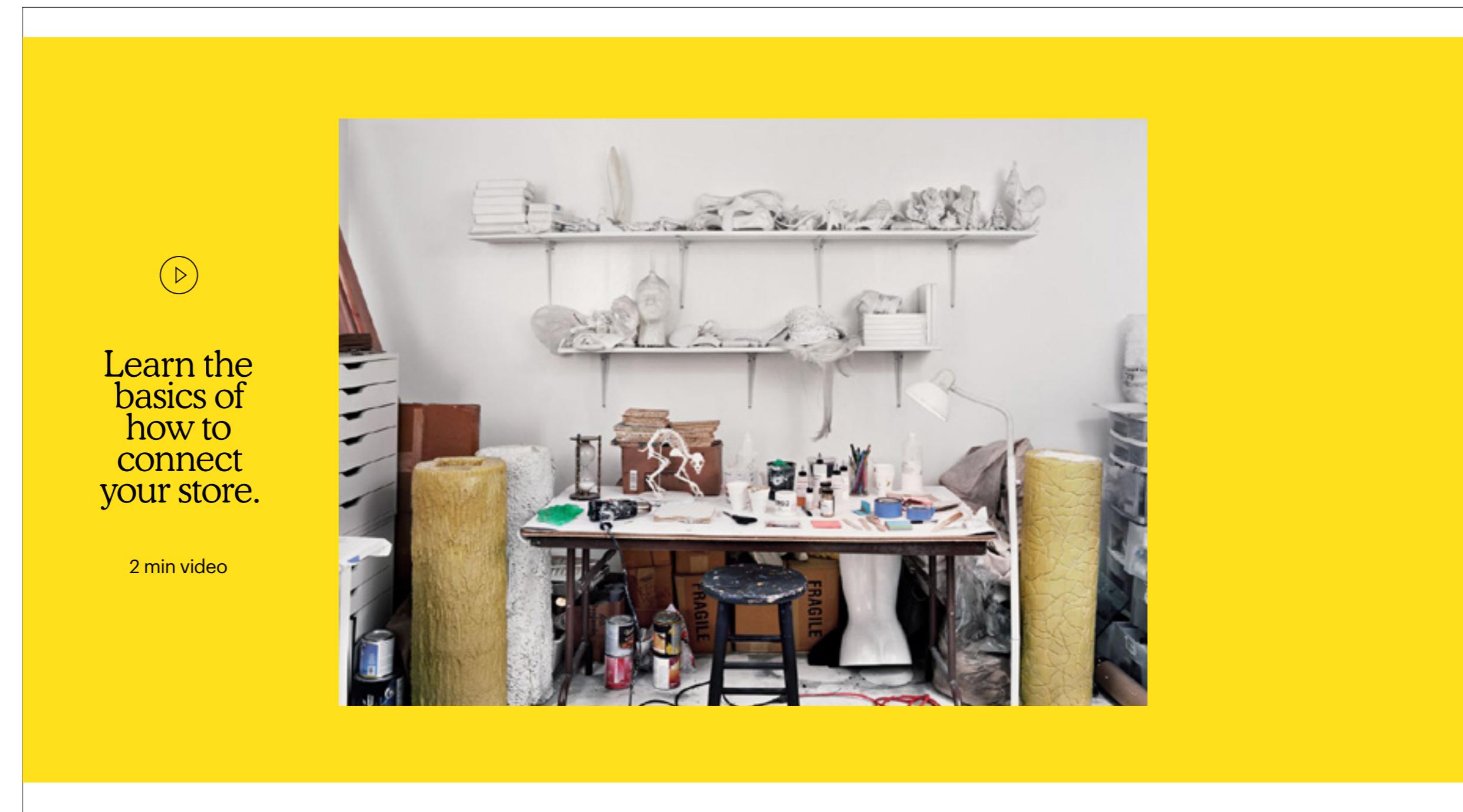
Toolkit Hand—

Make sure the illustration doesn't use color or is too complicated when using with a product moment. Also make sure that the illustration does not cover too much of the screenshot.

Video and audio content modules inject a moment of deeper learning. They should always be backed by brand yellow.

On hover, a play button should appear on top of the video itself making it clear that video is live content.

A video module should take up around 3/4 of the height of the screen.

**Editorial Layout—**

The left sidebar contains the name of the video, the length of the video, and a play icon that indicates it is video content. By laying out this information on the side instead on the top of the video, it is more intentional and editorial.

Video Still—

Take a photo from the video shoot that is carefully arranged and use as a still.

Thumbnail Grid

Rules and gridded information directly call back to the visual language of editorial design. This works where many thumbnails of information are needed to lead to other parts of the website.

Digital Experience

 <h3>Features That Work</h3> <p>Morbi leo risus, porta ac vestibulum at eros. Lorem ipsum dolor sit amet, conetuer adi.</p> <p>Learn more</p>	 <h3>Learning Center</h3> <p>Morbi leo risus, porta ac vestibulum at eros. Lorem ipsum dolor sit amet, conetuer adi.</p> <p>Learn more</p>	 <h3>Hire an Expert</h3> <p>Morbi leo risus, porta ac vestibulum at eros. Lorem ipsum dolor sit amet, conetuer adi.</p> <p>Learn more</p>
 <h3>Integrate Your Flow</h3> <p>Morbi leo risus, porta ac vestibulum at eros. Lorem ipsum dolor sit amet, conetuer adi.</p> <p>Learn more</p>	 <h3>Get Fast Support</h3> <p>Morbi leo risus, porta ac vestibulum at eros. Lorem ipsum dolor sit amet, conetuer adi.</p> <p>Learn more</p>	 <h3>Responsive Pricing</h3> <p>Morbi leo risus, porta ac vestibulum at eros. Lorem ipsum dolor sit amet, conetuer adi.</p> <p>Learn more</p>

Rules—

Rules are 1px solid Peppercorn. They should strictly follow the grid layout.

Small Spot Illustrations—

The use of small scale spot illustrations help to double down on the headline.

CTA Text Links—

The CTA links are used here instead of buttons so they do not overwhelm the layout.

Long-form content, such as blog posts, should be broken up with pull quotes to make dense information more entertaining.

Ayres: The conversations were based on our different experiences—even our experiences with the studios we collaborated with while at Google. We had a lot of ideas we wanted to try, like, “What if everybody collaborates from the beginning, regardless of their discipline? What if roles are somewhat amorphous?” We had this list of ideas, and starting this studio of our own was a sandbox to try out some of those concepts.

Was it a tough call to go out on your own?

Tesla: I wasn’t on board at first. I’m still not sure not about this! It had never been my intention, at least not as early as it was for my other 2 partners, to create a design studio. I hadn’t gone to design school; I studied engineering. But over the course of working with them at Creative Lab it became apparent that we really believe in each other. That sounds so cliché, but I honestly love working with them.

“Are we doing something because it’s what we are ‘supposed’ to be doing, or are we doing it because it’s what we know to be true and best for us and the client?”

Herzog: I always wanted to start my own studio. I worked at a giant ad agency and spent time in a small studio, and I had a lot of ideas about what I thought was good about some of those places, and then there were the things we wanted to try—some ideas we’d never seen in practice before.

Ayres: One thing I think is pretty emblematic of a lot of our practices is that Andrew, who is a graphic and interactive designer, will sometimes go around the city aluna moss to thinas

Pull Quote—

Center a pull quote with plenty of padding.

Large Body Copy—

Here is a use case for the larger scale body copy.

System showcase



We help you
do your thing.

mailchimp



Find
your
people.

mailchimp



You are what makes
your brand different.
Mailchimp is for anyone
ready to flip, twist,
and bend the rules to
serve their crazy idea.

mailchimp



Build
your
brand.

mailchimp



Grow your
brand
your way.

mailchimp



Build your brand.

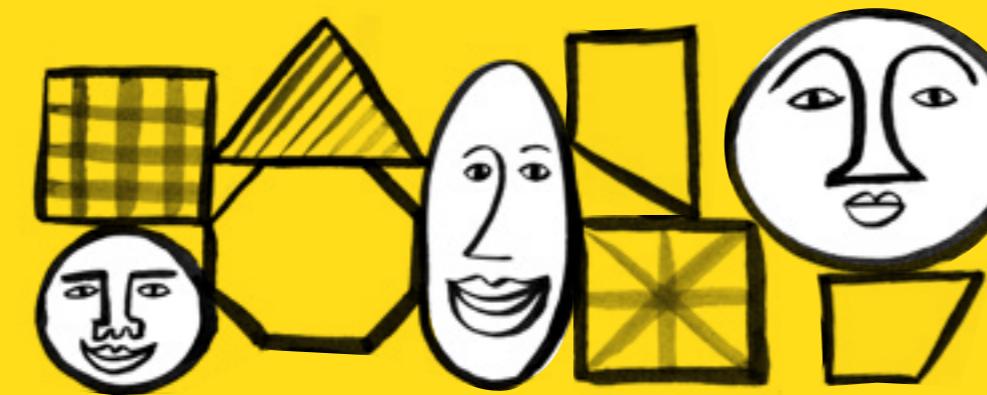


Sell
more
stuff.



Lorem ipsum dolor sit amet, consecetur
adipisicing ipsum dolor sit amet, consecetur
adipiscing elit, sed diam nonummy nibh
eiusmod tincidunt ut labore dolore magna
aliquam erat volutpat.





Build your brand
with Mailchimp.



Brandy Porter

Director of
Marketing Design



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Mark DiCristina

Director of Brand
and Product
Marketing



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675 Ponce De Leon Ave
Atlanta, GA 30308

See what's possible
with Mailchimp.



For
oddballs
who want
to break
the mold.



Find your people.

The Chimp Post



Exploring how brands scale globally.

Tips on taking your brand to the international stage.

Opening up the second office.



Build your brand. Find your people.

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Mailchimp Magazine

17

Chapter Two



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Welcome to Brand

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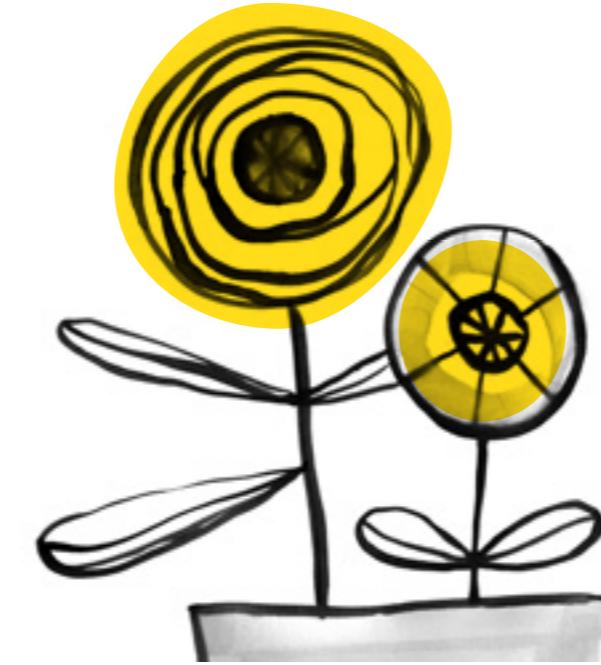
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Mailchimp Magazine



mailchimp



Here to
help you grow
your way.



We've got you covered.



Features that Work

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[See all Features →](#)



Learning Center

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[Go to Learning](#)



Hire an Expert

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Integrate Your Flow

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Get Fast Support

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[Get Help](#)



Responsive Pricing

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[Calculate Your Cost](#)

Pricing

Free Forever Up to 2,000 Subscribers.



Grow your new business your way. For free. For those with 2000 or fewer subscribers (for now). Start with Mailchimp, and see what your brand can be, when it's not like everyone else's.

Connect Your Store



Need help?

Learning



Announcements

Introducing Google Ads Campaigns for Mailchimp

June 8, 2017 — 3 mins

Ideas

How Artiphon Grew its Audience with Kickstarter

June 8, 2017 — 6 min video

Tutorials

Accessibility in Email Marketing

June 8, 2017 — 3 min video

Research

Your First Email Marketing Project: A Step-by-Step Guide

June 8, 2017 — 15 min video

Identifying the Most
Profitable Automations.

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Essential Integrations for
Your Online Business

[Learn more](#)

Using the Customer
Journey to Guide You

[Learn more](#)

Recommended Topic

Find your people using Instagram
and Facebook marketing.



Tips, tricks and advice for improving your brand presence and attracting
new customers using social media.

Related Topics

Google Ads for Mailchimp

Instagram Ad Campaigns

Facebook Ad Campaigns

E-Commerce

Social Media Marketing

Targeting Ads

[Learn More](#)

What's in Store

A Good Kind of Weird: HAWRAF

HAWRAF (it's pronounced exactly how it's spelled) grew out of a collaborative relationship that the trio forged while working together at Google Creative Lab. And even though it's only half a year old, HAWRAF has already earned the attention of Vice and Fast Company for its strange activities.



Posted by Kasia

Jun 9, 2017 — 6 min read



collaborative relationship that the trio forged while working together at Google Creative Lab. And even though it's only half a year old, HAWRAF has already earned the attention of Vice and Fast Company for its strange activities.

Take, for example, the time the HAWRAF team stayed up for 26 hours straight to complete 26 creative projects in an hour each, live-streaming every second of it.

And then there was the time Herzog draped live moss over fire hydrants and subway stops throughout his Manhattan neighborhood.

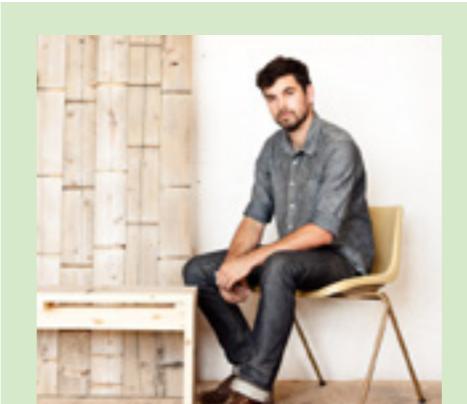
Experimentation, interactivity, and creative accessibility are all central to the HAWRAF way—inasmuch as there is a “HAWRAF way.” Ayres, Herzog, and Tesla are largely figuring things out as they go, and letting anyone who’s interested watch as they do it.

The HAWRAF trio recently talked to MailChimp in their lower Manhattan office about radical transparency, creative accessibility, and why dying a hero is better than surviving as a villain.

How was the idea for HAWRAF born?

Herzog: It started during conversations we were having at Google Creative Lab. We were talking about what a design studio should be in 2017.

Ayres: The conversations were based on our different experiences—even our experiences with the studios we collaborated with while at Google. We had a lot of ideas we wanted to try, like, “What if everybody collaborates from the beginning, regardless of their discipline? What if roles are somewhat amorphous?” We had this list of ideas, and starting this studio of our own was a sandbox to try out some of those concepts.



Learning

Now you can
create Google Ads
using MailChimp

3 mins

We're here to help.

Search the knowledge base



Getting Started

Getting started with Mailchimp.

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[Continue Reading](#)

Getting Started

Why my emails aren't being delivered?

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[Continue Reading](#)

Pricing

What payment methods do you offer?

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[Continue Reading](#)

Campaigns

How do I use Google Ad Campaigns?

Getting Started

How do I set the Automation Triggers?

Pricing

What payment methods do you offer?

Monthly Add-Ons

More features to be more you.



Pro Marketer

MailChimp Pro is a suite of our most powerful advanced features, available as an add-on to any plan. Pro helps improve your email marketing & increase your ROI.

What you get

Advanced Segmentation
Comparative Reports
Multivariate Testing
1,000 Inbox Preview

Add Now

[+\\$199 /month](#)

Inbox Preview

Inbox Preview shows what your email will look like in more than 40 different clients,

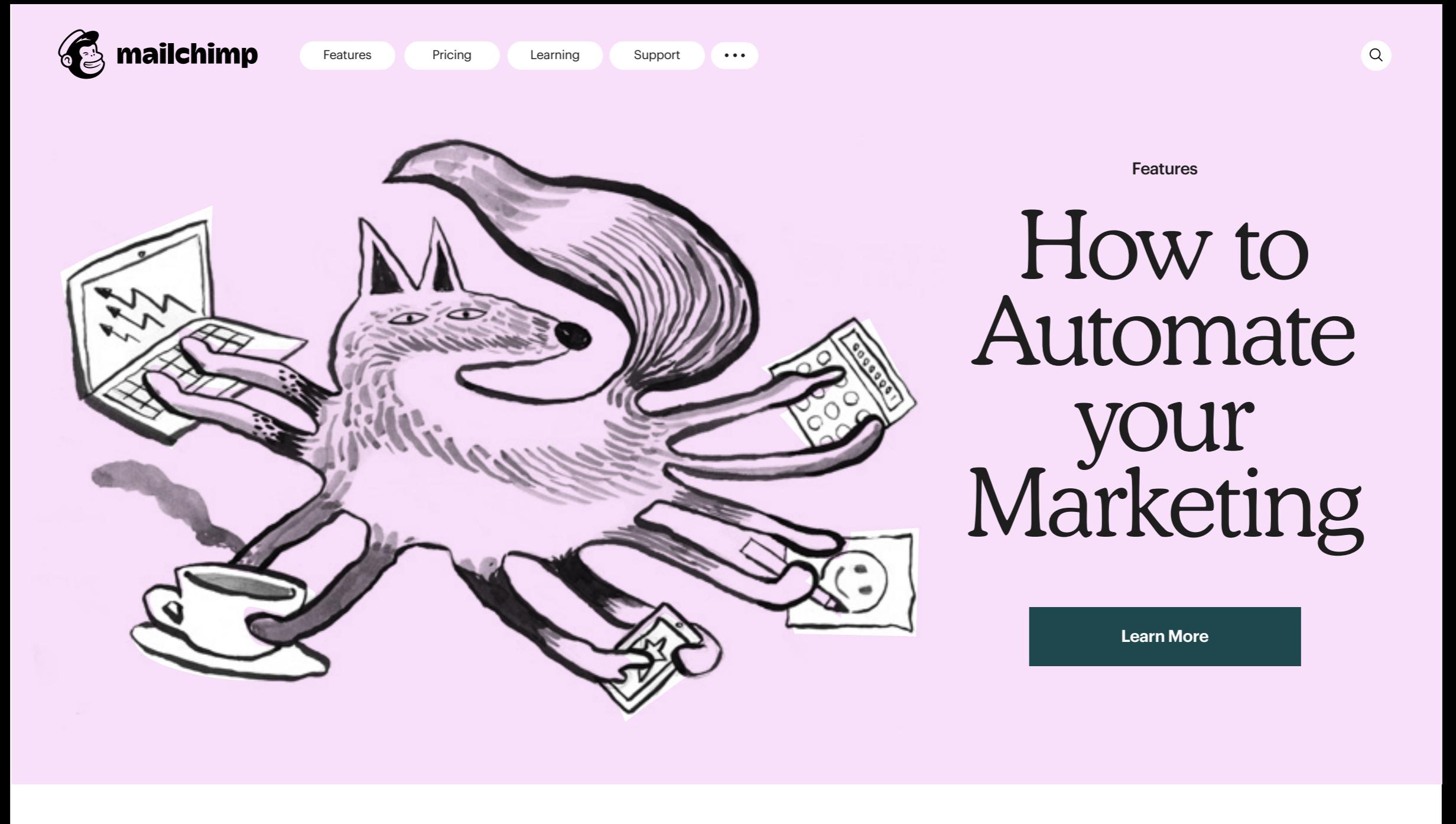


The image shows the Mailchimp website homepage. At the top left is the Mailchimp logo. To its right are navigation links: Features, Pricing, Learning, Support, and three dots. A yellow search icon is located at the top right. The main title 'Mailchimp for Agencies' is displayed in a large, dark serif font. Below it is a subtitle: 'Make life easier with a Mailchimp agency account. It's free, and we designed it just for you.' To the right of the text is a photograph of a woman standing in a bright, airy studio. She is wearing a dark blue sweater and patterned pants, with her hands behind her head. The studio contains various hats on tables and shelves, and large windows in the background. A caption below the photo reads 'Joanna Wiebe, Copy Hackers, Issue 25'. A thick yellow horizontal bar runs across the bottom of the page.

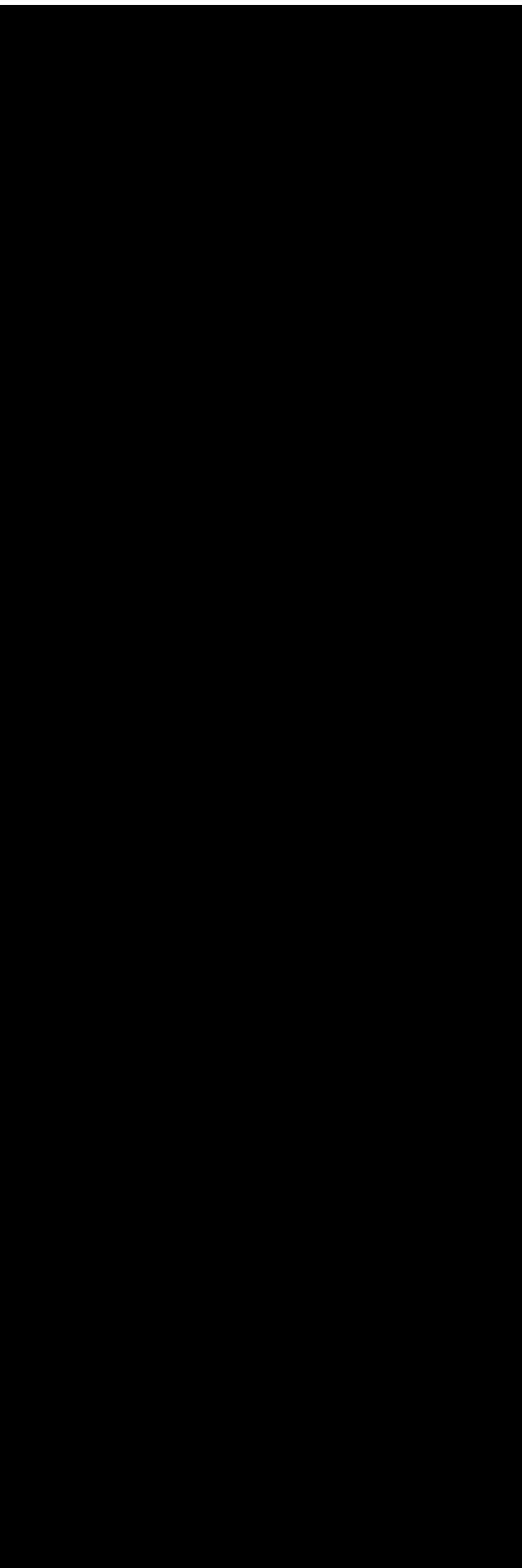
Mailchimp for Agencies

Make life easier with a Mailchimp agency account.
It's free, and we designed it just for you.

Joanna Wiebe, Copy Hackers, Issue 25



The image shows the Mailchimp website homepage. At the top left is the Mailchimp logo (a cartoon character) and the word "mailchimp". To the right are navigation links: Features, Pricing, Learning, Support, and three dots. A search icon is also present. The main visual is a black and white illustration of a fox sitting cross-legged, multitasking with various marketing tools: a laptop showing a line graph, a smartphone, a calculator, a coffee cup, a notepad with a smiley face, and a credit card. To the right of the fox, the word "Features" is written above a large, bold, black headline: "How to Automate your Marketing". Below the headline is a dark green button with the text "Learn More".



JM MM H H D D

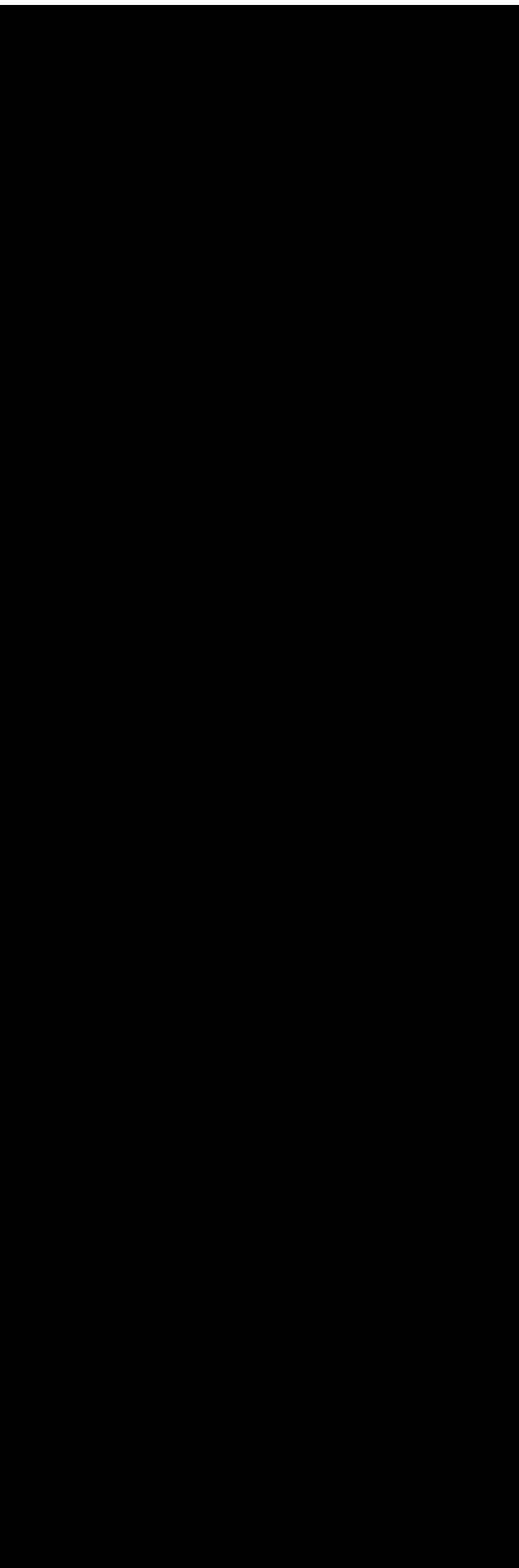
by creating an annual 'Happy Birthday' email. Or, simply extend a warm welcome to new contacts.

▶

How Hickies says hello to new customers.

5 min video

CALL ... AND ... FF

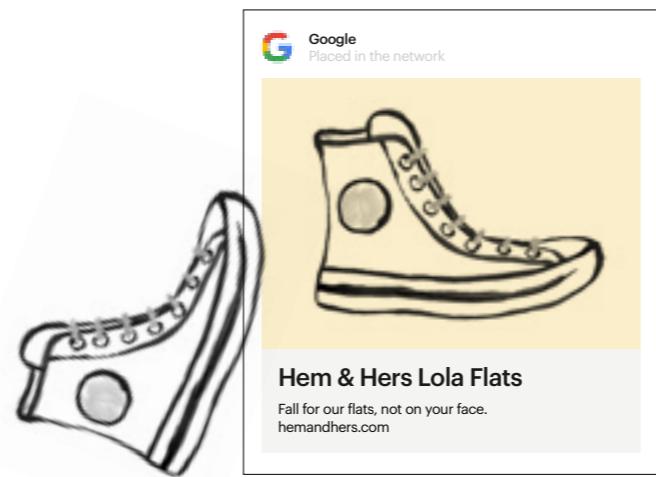
A large yellow rectangular box contains a video thumbnail. The thumbnail shows a man and a woman sitting cross-legged on a bed, meditating or in a relaxed pose. The man is wearing a straw hat and overalls, and the woman is wearing a red top and pink pants. A circular play button icon is overlaid on the top left of the thumbnail. Below the thumbnail, the text "CALL ... AND ... FF" is written in a stylized, hand-drawn font.

Sell more stuff

Turn website visitors into customers

Bring potential customers back to your site with ads that automatically display at the moment they're ready to buy.

[Learn more](#)



Recover abandoned carts



Customize order notifications



Follow up on purchases

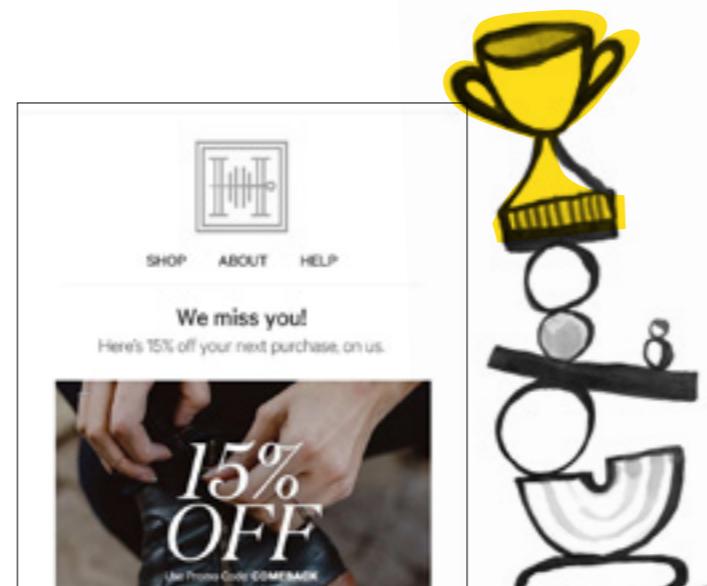


Personalize product recommendations



Boost brand loyalty

Nurture lasting relationships by showing customers you appreciate their support. Marketing automation helps you reach out to first-time shoppers to thank them for their patronage. Or, reward your top spenders with discounts triggered by their shopping behavior.



Win people back

Re-engage lapsed customers or inactive subscribers by creating a win-back email series or targeted ad campaign.

Showcase

System

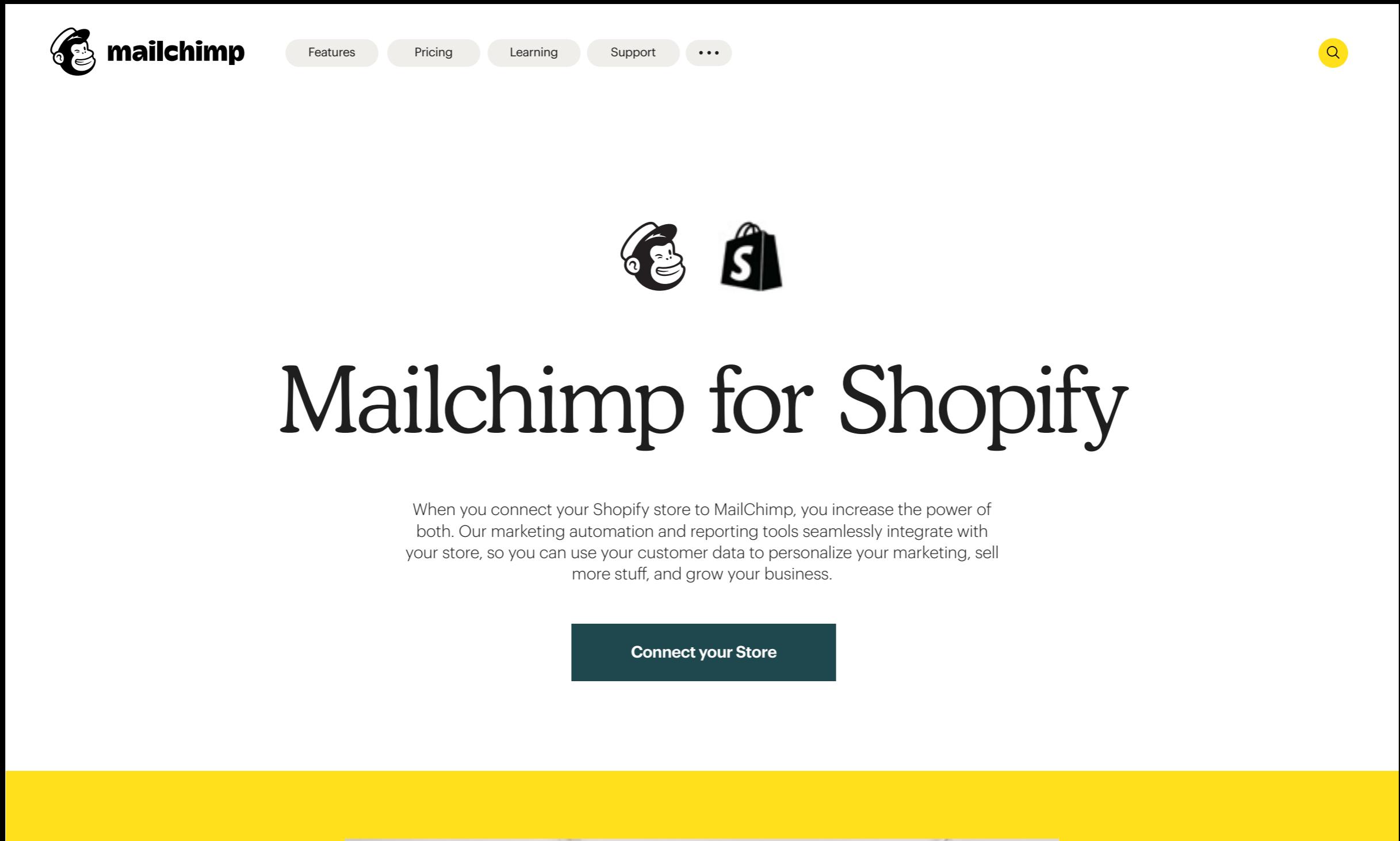
From your RSS feed, to your audience never misses out. Remind people to renew their membership and reward your top supporters. Or, build your own custom automations with triggers and send times that meet the unique needs of your business.



“Mailchimp has essentially been our 6th man, and we’re only a team of 3. It’s allowed us to reach our customers and to customize everything so it still feels intimate and personal.”

Reggie Thomas, Owner of Pinship
Here's how they do it

Lots of Resources



The image shows a screenshot of the Mailchimp for Shopify landing page. At the top left is the Mailchimp logo (a cartoon monkey) and the word "mailchimp". To its right are navigation links: "Features", "Pricing", "Learning", "Support", and three dots. On the far right is a yellow search icon. Below the navigation is a large central section featuring the Mailchimp monkey icon and the Shopify logo (a stylized 'S' inside a shopping bag). The main title "Mailchimp for Shopify" is displayed in a large, bold, black serif font. Below the title is a paragraph of text: "When you connect your Shopify store to MailChimp, you increase the power of both. Our marketing automation and reporting tools seamlessly integrate with your store, so you can use your customer data to personalize your marketing, sell more stuff, and grow your business." A dark teal button with white text below the paragraph says "Connect your Store". The bottom of the page has a thick yellow horizontal bar.

Mailchimp for Shopify

When you connect your Shopify store to MailChimp, you increase the power of both. Our marketing automation and reporting tools seamlessly integrate with your store, so you can use your customer data to personalize your marketing, sell more stuff, and grow your business.

[Connect your Store](#)



Anaytics Reporting

Find similar people,
grow your audience

Track customers from signup to purchase
Monitor your MailChimp and Shopify dashboards to
get a full picture of your marketing performance. Our
engagement, growth, and revenue reports provide
valuable information that will help you improve your
business and sell more stuff.



With Mailchimp for Shopify, you can do
more with your customer data.

2 min podcast

Don't have an account?
[Sign up for free](#)

Features

- Pricing
- Learning
- Support

Integrations

- Partners
- API Docs
- Status
- Contact Us

About Us

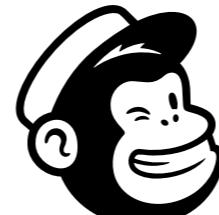
- Brand Assets
- Press Resources
- Investor Relations
- Work with Us

Sign up for our newsletter

Email address

Get it on **Google Play**

Download on the **App Store**



mailchimp

List Performance

Average open rate

32.8%

3
Average subscribe rate

Average open rate

7.1%

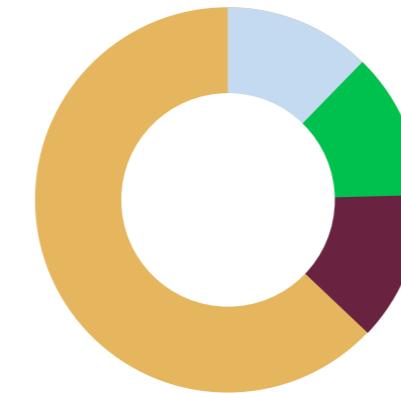
26
Total unsubscribes

55
Total cleaned

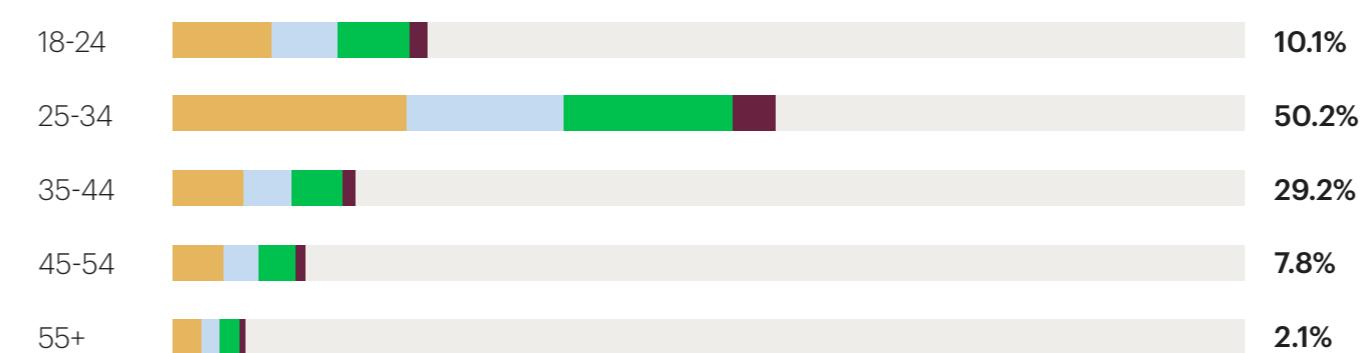
Predicted Demographics

Gender

- 47.0% Female
- 36.8% Male
- 0.4% Other
- 15.8% Unknown



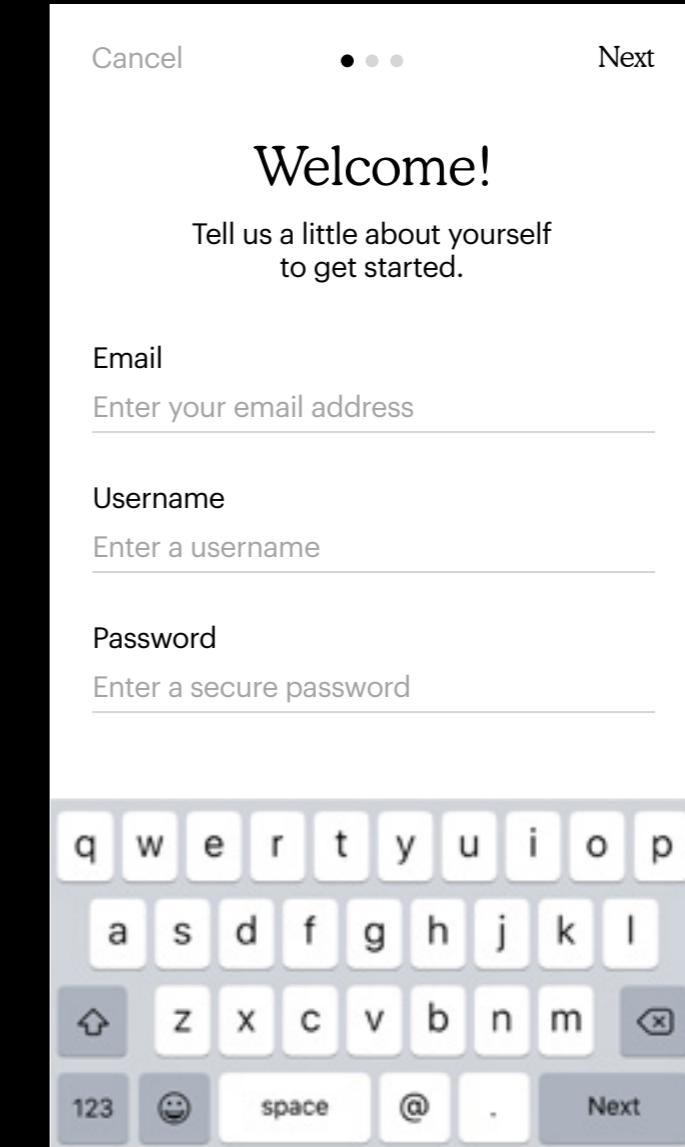
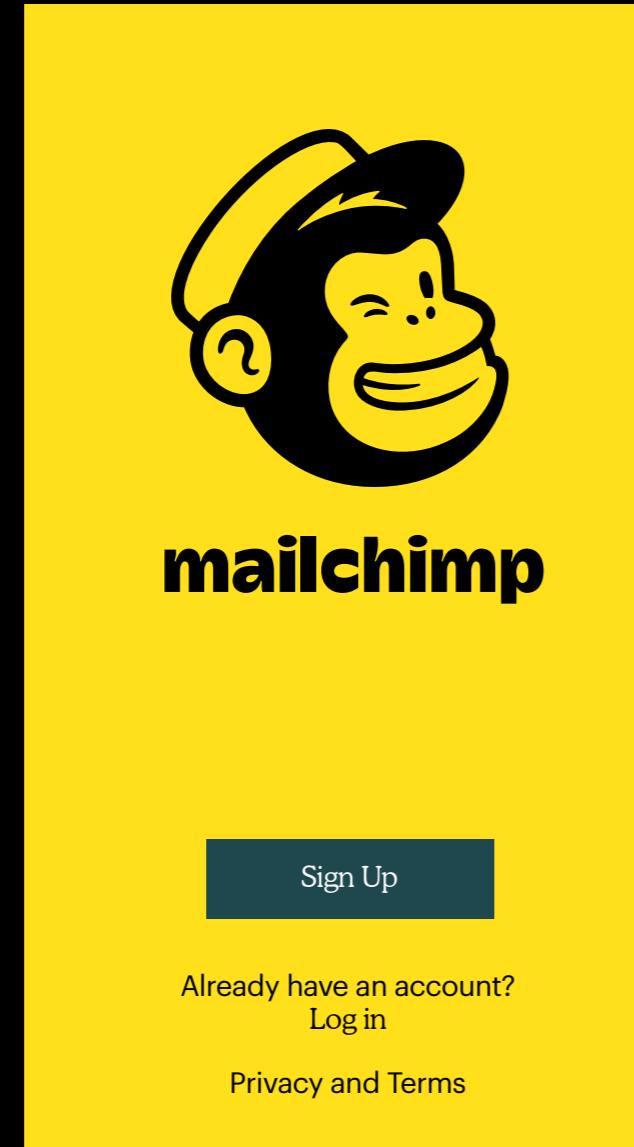
Age range

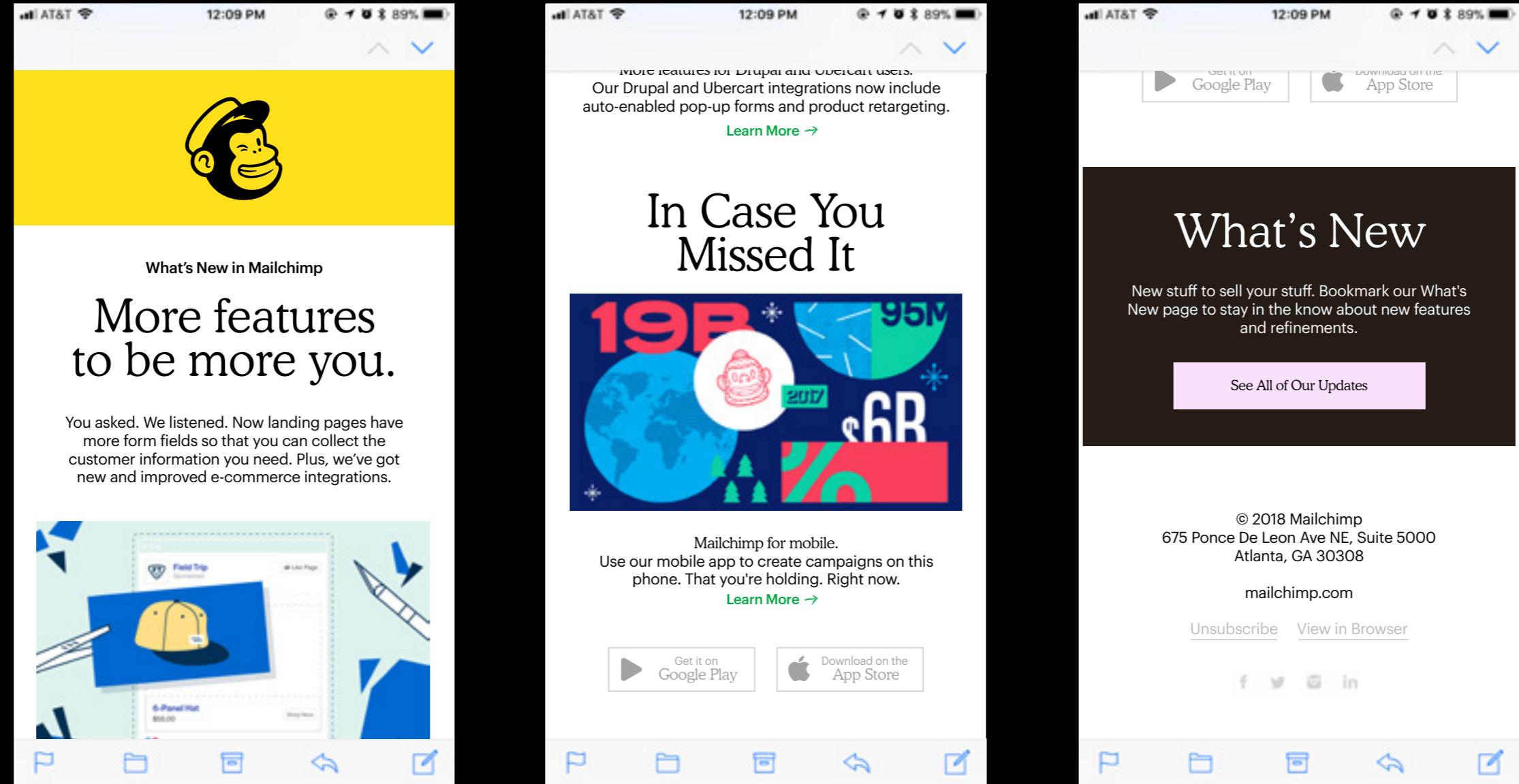


Tips: Abandoned Cart Automation.
Bring back customers. Sell more stuff.

Tips: Product Recommendations
Give people what they want!

Tips: A/B Test
See what content drives the most sales.





As work is created over time, replace the examples in the Showcase section with assets created by the Mailchimp teams.

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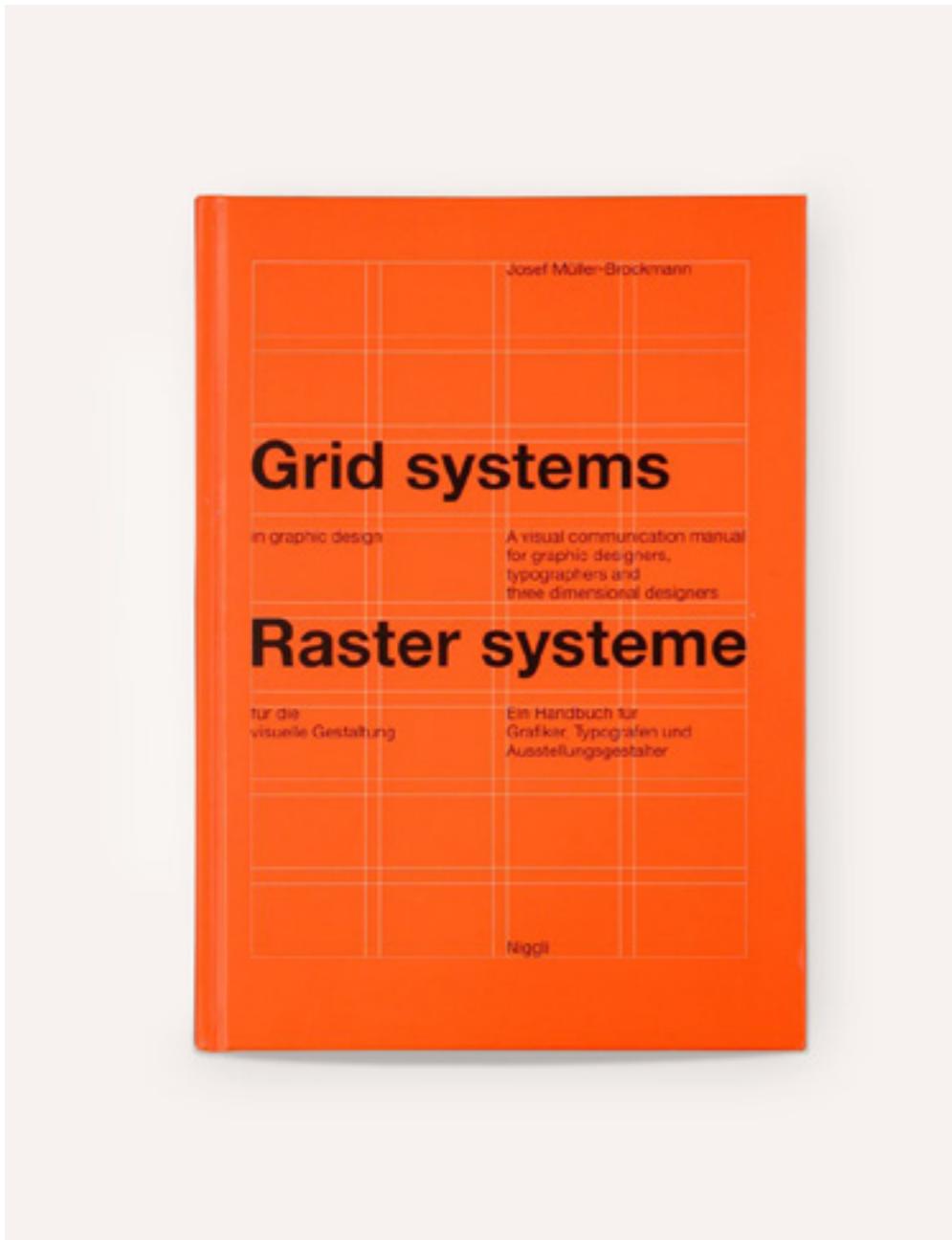
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If you are having trouble with anything in this guide, you are missing brand elements from the Brand Package, or you are unsure if your communication best represents the Mailchimp Brand, please contact one of the Mailchimp design teams.

design@mailchimp.com

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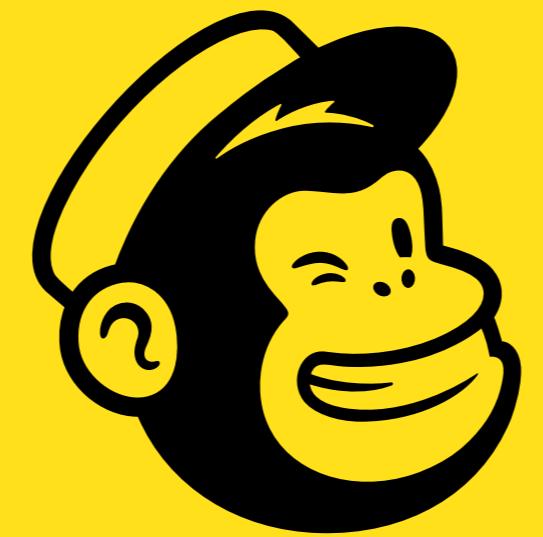
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For further reading:
Grid Systems in Graphic Design by Josef Müller-Brockmann.

This volume, with examples on how to work correctly at a conceptual level and exact instructions for using all of the systems (8 to 32 fields, as well as three-dimensional grids), provides a crystal-clear framework for problem-solving that remains relevant today. Exact directions for using all of the grid systems possible are provided. *Grid Systems in Graphic Design* is a classic, widely considered one of the most important books in the field for more than fifty years.

Please fill out this page as common questions are raised.



mailchimp